This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

NYPL RESEARCH LIBRARIES
3 3433 00602816 5

AN ESSAY

ON THE

ARCHÆOLOGY

OF OUR

POPULAR PHRASES,

AND

NURSERY RHYMES.

BY

JOHN BELLENDEN KER, Esq.

---

*Wat is de taal dan de teekenen van hart and verstand, gevoelen, and dat geene woorden wij een-ander erkennen?—*BILDERDIJK.

What is language else than the inward reasoning of the heart and understanding combined, and that whereby we are made acquainted with ourselves?—(WHAT OTHER GOODS HAS LANGUAGE SAVE BUT SELF-KNOWLEDGE?)

A NEW EDITION.

IN TWO VOLUMES.

VOL. II.

LONDON:
LONGMAN, REES, ORME, BROWN, GREEN, & CO.
AND
COUPLAND, SOUTHAMPTON.
1837.

THE NEW YORK
PUBLIC LIBRARY

ASTOR, LENOX AND
TILDEN FOUNDATIONS
R L

Want, daar wij de zaken-selve niet dan door sekere hare hoedanigheden kennen, soo moeten wij ons wel by het gene sij voòr ons kennelijk hebben bepalen, en dus wordt in daad en wezen het voorwerp der Taal tot niets dan *abstraction* van hoedanigheden beperkt.

BILDERDIJK.

As we can only know things by their qualities, so is our conception things necessarily confined to that which is perceptible to us in them; and thus the object of all language is, in fact and essence, limited wholly and solely to ABSTRACTIONS *of qualities.*

PUBLIC LIBRARY

INTRODUCTORY NOTICE

TO

THE SECOND VOLUME.

THE present Volume was ready for the press at the same time with the other; but circumstances, of no interest to any one but the Publisher, have prevented its appearance till now. One of the critics who have favoured the first Volume with their notice, rebukes it for being an illusive, unsatisfactory developement of our PROVERBS; *ignorantly* (I will not suppose intentionally) misstating the expressed object of this ESSAY, in which not only no one PROVERB is contained, but in which no such subject is even alluded to, by the title or in any one paragraph in any of its pages. In the very first page of the Volume, "*Phrases and Sayings, which, by their literal form, do not bear out the meaning they are used in, and terms not yet satisfactorily accounted for,*" are announced as the object of this Essay. How, then, can the illustration of PROVERBS be foisted in as any part of the design, unless through sheer ignorance or purposed misrepresentation.

Of the term PROVERB, I am in charity bound to *suppose the* above critic is the only Englishman *who does not* know the meaning, or else I should

tax him with a designed mis-statement of the fact. Of the etymology of the term PROVERB, I have found no trace in any work known to me; but take it to be as the Dutch phrase *proeve werpe;* q. e. *experience sends forth;* proof produces; tried fact produces; ascertained truth is the mother, or parent, always implying, of the subject or question in view, when the sentence is used. Thus, a PROVERB is as a sentence grounded in or produced by experience; an expression founded in and approved by proof or trial of the matter in point. *Proeve, proef,* proof, experience, trial. *Werpe,* the third person potential mood of *werpen,* to produce, to give birth to, to send forth, to put out or forwards. *P* and *b* are well-established intermutating sounds. *V* and *w* are a same aspirate, and, when pronounced continuously, as here, a same sound. *F, v,* and *p,* also interchange in use; *fife* and *pipe* are a same word, and so are the Dutch *vigghe, bigghe, pigghe,* and our *pig. Er proeve werpe* [here experience teems] sounds *a proverb* [in French *proverbe*], of which *proverbium* is the Latinized form. So that if I am right in this view of the word, to develope or account for our *proverbs,* would be to develope or account for *tried truths,* truths produced by the general experience of society, consequently well known to all, and thus a task of no great urgency at least, if not a supererogatory concern altogether.

It may be observed, that some of the phrases, *accounted for* in these pages as travesties, are to be *found in* equivalent terms in other languages (*especially in* the French), carrying a same gener

implication of sense as the travesties do with us. Such are evidently translations from the English, as bearing, in form of words, no relation in the general sense in which they are used, to the special import, the separate terms convey, in the language where they stand.

ERRATA.

VOL. 2. p. 238.—After the words, "the imperative *put*," add, "as *put's*; q. e. *put it*, place it, take it; and necessarily implying *let it go*, place it from, away, or out of where it was before; and thus necessarily containing in a same term the import of *adding to* and *taking from*; in both which senses *but* is used.

VOL. 2. p. 198.—The extract at the bottom of the page and the first line and half of the following, belong to the article DOG-CHEAP [p. 189], and are intended for the illustration of the verb *to name*.

The article SHARPER appears at p. 64 and again at p. 181, but was intended for one article, and as separate propositions for the etymology of that term; of which I deem the first the true one.

PEW, for which two etymologies are suggested [VOL. 2. p. 36, l. 9, and p. 156], belongs, I should think, to the last given.

VOL. 2. p. 236, l. 19, for *Bearte* read *Beurte*.

Phrases and Sayings

WHICH BY THEIR LITERAL FORM DO NOT BEAR OUT THE MEANING THEY ARE USED IN, AND TERMS NOT YET SATISFACTORILY ACCOUNTED FOR.

HE BEARDED HIM TO THE FACE.

He addressed him in a tone of defiance; spoke to him in an unbecoming manner, in a voice which showed he meant insult; bellowed to him; miscalled him. *Hij berd, heet hem toe, dij vee 'z*; q. e. *he roared out, called out to him, thou ar't a blackguard*; he growled like a bear, told him, thee ar't a beast! *Baeren, beren, baren*, to make the noise of the bear when enraged, to roar like a wild beast; implying, in the person so acting, the adopting a beastly and offensive tone of voice in the view of insult and defiance. *Heeten*, to say, to call, to tell. *Vee*, cattle, beast, and, when applied to a person, a term of reproach and insult, corresponding to dirty fellow, low rascal, blackguard, one of the rabble; *de la canaille*. The phrase is sometimes shortened to *to beard*, in the sense of to insult, to defy, to oppose openly, to behave outrageously towards. *Baeren, beren*, is the verb of *baer, bere, beyer* [a bear], and carries the meaning of both to make the outcry of that animal, and to act like a bear in other regards. We say, *his manners are bearish*, in the sense of rough, boisterous, rude, beastly. *Bear* was once spelt *bere* with us.

> "She [*Zenobia*] was so swift that she anon them hent,
> *And when that she was eldir, she would kill*
> *Lions, libardes*, and *beris* all to rent
> *And her armis* welde 'em at her will."—CHAUCER.

Berd, heet, sounds *beurded. Dij vee 's*, sounds *the face.*

TO KILL TWO BIRDS WITH ONE STONE.

To do more than you intended; to overdo the business in point; to have taken supererogatory means [pains]; in attempting one thing, to do, unintentionally, two. *T'u kille toe behoord's, wijse wan's toe hun*; q. e. *towards you a chilling* [*cold*] *manner is proper* [*fitting*], *to him such behaviour is wrong* [*misapplied*]; checking, to a disposition like your's, is absolutely necessary; but to one such as his, would be ill-judged [unjustifiable]. To keep such as you at a distance may be right; but to him unnecessary; implying a direction to the person in question to distinguish between dispositions, and regulate his conduct towards each accordingly, otherwise he will be acting wrong to all those he has to do with. The relation, in point of meaning, in the original may be traced, notwithstanding the change incurred by the travesty. *Behoord*, the participle past of *behooren*, to be due, to become, to belong to, to appertain to, and sounds *burd*; and so we pronounce *bird*. *Wan*, wrong, bad, vain, useless [evidently of the same root as *vanus*, and our own terms *want* and *wane*], sounds *one*, the aspirate *w* disappearing. *Wijse*, manner, mode, form, way, rule, tune, air of a song, and sounds *with*. *'S toe hun* [is to him] sounds *stone*.

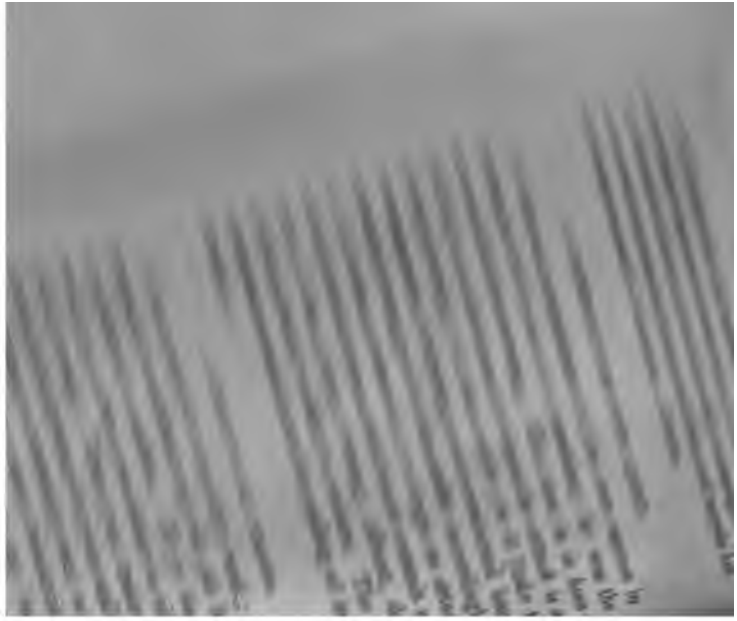
A STRUMPET.

In the well-known meaning of a prostitute. *Er stier ruime bed*; q. e. *there* [*with her*] *money* [*a present*] *makes room in the bed*; with the one in *question*, a tribute [pay] procures a place in her *bed*; *for money* you may have her for your bed-*fellow*; *and*, morally, implying a selfish brutal *availment of* the distress of the ruined female by

the reckless man. JOHNSON says, the term is of doubtful origin, and then adds the Latin *stuprum* [a rape] and *strope*, which he gives as an old French term for lasciviousness [lechery], for the probable sources; but I suspect neither word can have any relation to her who is reduced to the sad plight implied by the term *strumpet*; setting aside the impossibility of finding out any relationship in point of form or sound. HORNE TOOKE tells us, with his accustomed confidence and ignorance, the word is as the Dutch *strompot*, by which he means *strontpot*, the coarsest, most low lived, and disgusting term in the Dutch language for a *chaise-perce* [close stool]; as if there was another heart or head, but his own, which would devise such an unmanly, beastly, expression for a female, even of that unfortunate and much to be commiserated class. Besides, what relation has it to the state inferred by the word *strumpet*? What analogy in sound to that word? It would apply more truly to the skull which contains a lucubration so characteristic both of his heart and brain. *Stier*, *steur*, *stuyr*, tribute, pay, present, tax. *Ruymen*, to make room, to make place [space]. *Redde*, *bed*, as with us; but, *d* and *t* and *b* and *p* being well known intermutating sounds, we have only to pronounce *d* as *t*, and *b* as *p*, and the word sounds *pet*. *Stier ruyme*, sounds *strum*. *Ruym* and our *room* are the same word. *Strontpot* and *schijtpot* are equivalent terms for a same utensil. *Stront* [*merda*, *stercus*, *ventris onus*, *oletum*] plainly a same word with the French *estronc*, and the Italian *stronzo*, in a same sense; and probably as *strentus*, according to JOSEPH SCALIGER, *apud veteres Latinos stercus rotundum*.

Dunque di merda a gran bocconi, ciascuno tu una, e subito l'una sputa l'altra, e dice Oimè, ch' e' sono armonia di cane.

ROMEO, sc. 13.



rejected garbage, useless rubbish. *Afval* has also the sense of falling off, backsliding, apostacy, turning the back upon friends, abandoning engagements, promises, professions, and even patrons, when become powerless. *Te reed 'n*, is ready, at hand, and sounds *trades*.

TO SEND A MAN TO COVENTRY.

As to silence some obnoxious froward person belonging to the society [party, company] in question; to put an end to the nuisance caused by the conduct or conversation of one who proves himself a greater ruffian than the rule of society makes it necessary to endure, except from some special countervailing interest to be expected from him. *Toesie! end er m'aen toe! kauw! vent! 'n rije!* q. e. *mind what you are about! make an end of this subject of conversation! you chattering fool! you disgraceful fellow! to order!* and has a prosopopœia in the person of one of the company who voluntarily takes upon himself to speak in consonance with the feeling he perceives to pervade the rest in regard to the one in question, and, of course, in full reliance of their common support as respects his treatment of the obnoxious offender. Like all judgments proceeding from the common feeling of an unprejudiced and disinterested body, never unjustly applied, and, consequently, irresistible. *Toesien*, to take care of one's conduct; to be upon our guard as to what we say or do. *Einden, eijnden*, to finish, to have done with. *Toe*, expletively used in this place. *Kauw*, a jackdaw; and thus the trope of a foolish chatterer. *Vente, veyn*, corresponds with our *fellow* in all its imports; but, in the first form, now only used in relation to some vile and despicable person, as we do the term *fellow* in a same instance. *Daer quam deen diegen een vent by my, die my veele verstoort*; q. e. *there came a fellow*

"Who, quoth she, has suffered approchen to this sike manne these common STROMPETTES, of whiche is the place that men callen theatre, the whiche onely no asswagen not his sorowes with remedies, bot thei wold feden and noryshe him with swete venime?"—CHAUCER. BOLTH.

HE STOOD IN HIS OWN LIGHT.

He was an impediment to his own success in respect to the case in question; he was the cause of his own wrong. *Hie stoot in is hoon; lydt!* q. e. *in this case, to begin the attack is an injury* [wrong]; *let him suffer for it* [take the consequences]; implying, as he conducted himself wantonly wrong, so let him suffer accordingly for it. *Instooten, stooten in*, to begin an attack, to rush or break in upon, and thus to commit an outrage. *Hoon*, injury, wrong, affront, defiance. *Lijden, lyden*, to suffer, to endure. The original expression resounds into the spelling of its present travesty.

A JACK OF ALL TRADES.

As one ready for any dirty work; one always prepared to undertake any vile job he is wanted to perform for another. *Er je hack! afval te reed 's*; q. e. *there, you dealer in vile articles, the offal is ready!* There you trader in foul ware, here's a lot of garbage for your stall [wheelbarrow]. The phrase is commonly used as typical of some political jobber; some ministerial or state hack; but applies equally to any base, unscrupulous, time-serving tool of others; to one who lends himself from interested motives, to do the dirty work of an employer. It is never used in a good sense; never as importing diligence, capacity, industry, or skill. *Je*, ye, you. *Hack*, a dealer in dirty wares, *articles of the* vilest kind, such as dogs' meat, cinders, old clothes, &c.; *negotiator* mercis vili- *Afval*, the same word with our offal, in re both to sound and to meaning; and thus impo

rejected garbage, useless rubbish. *Afval* has also the sense of falling off, backsliding, apostacy, turning the back upon friends, abandoning engagements, promises, professions, and even patrons, when become powerless. *Te reed 'n*, is ready, at hand, and sounds *trades*.

TO SEND A MAN TO COVENTRY.

As to silence some obnoxious froward person belonging to the society [party, company] in question; to put an end to the nuisance caused by the conduct or conversation of one who proves himself a greater ruffian than the rule of society makes it necessary to endure, except from some special countervailing interest to be expected from him. *Toesie! end er m'aen toe! kauw! vent! te rije!* q. e. *mind what you are about! make an end of this subject of conversation! you chattering fool! you disgraceful fellow! to order!* and thus a prosopopœia in the person of one of the company who voluntarily takes upon himself to speak in consonance with the feeling he perceives to pervade the rest in regard to the one in question, and, of course, in full reliance of their common support as respects his treatment of the obnoxious offender. Like all judgments proceeding from the common feeling of an unprejudiced and disinterested body, never unjustly applied, and, consequently, irresistible. *Toesien*, to take care of one's conduct; to be upon our guard as to what we say or do. *Einden, eijnden*, to finish, to have done with. *Toe*, expletively used in this place. *Kauw*, a jackdaw; and thus the trope of a foolish chatterer. *Vente, reyn*, corresponds with our *fellow* in all its imports; but, in the first form, now only used in relation to some vile and despicable person, as we do the term *fellow* in a same instance. "*Daar quam dees dagen een VENT by my, die my maakte verstoort:* q. e. *there came a fellow to*

see me the other day and put me in a passion. Te rije! order! behave yourself becomingly! and sounds as *try* in *country*, *pastry*, &c. *M' aen, mede aen*, with that concern [topic], and sounds *man*. Coventry has causelessly passed for a long course of time, through this accidental accordance of sound in pronunciation, for the penitentiary of this class of social vermin. In any other sense the sending a person down to Coventry implies neither disgrace nor punishment to him.

IT WON'T HOLD WATER.

Said in reference to some unsound [untenable] proposition; some hollow argument; some absurd reason which has been advanced. *'Et woont hol waerd 'er;* q. e. *it is there where empty words are to be found;* that is where we find the hollow promise; talk without meaning or intention; what is said there is purely to the ear [to catch the attention]; importing, that the whole which has been said is moonshine, and no more. *Woonen*, to dwell in, to abide in, to inhabit, to make a custom of remaining in, and rooted in *wennen*, *ghe-wennen*, to make a custom of, to accustom to, to use customarily [habitually]; but is sometimes used as *outwennen*, to disuse, to disaccustom to, to cause to leave off, to make to do without or want, and is then the source of our *to wean*, *to want*, &c. Here, also, belong our terms *wont*, *wane*, *vain*, *faint*, as well as the Dutch *wan*, and the Latin *vanus*, &c.; to which may be added the French *faner* (to fade) and *foin*, and the Latin *fænum* [hay, as faded grass], and the Italian *fieno*, and Spanish *heno* [hay], as well as *affanno* of the former language, and the *afan* of the latter. HORNE TOOKE, haunted by his Anglo-Saxon delusion, brings *faner*, *affanno*, *vanus*, evanouir, fange [mud], *faint*, and *fen*, all out of the verb fynigean to corrupt, spoil, pass away, turn mouldy [sour

and says, that *faint* is as the past participle of that verb; a derivation which might suit *vinegar*, as spoilt wine or beer; but *the fainting lady* is neither the mouldying or souring lady; but the lady whose vital functions are at the time enfeebled [faded, decreased]; *to grow faint*, is not to turn sour or grow mouldy; but to become weak, to lose strength, to decrease in power of body, to want force, to be on the wane in vital principle. Besides, how is the indispensable concern of correlative sound to be settled in this dissonant, whimsical, and impossible etymology? *Waerd*, *woord*, *word*, *word*, *verbum*; whence *veurwaerd*, condition, agreement, promise; as the word spoken [given], the promise made. *Waerd'er* sounds as we pronounce *water*, which is as if spelt *waarter*. *Hol*, hollow, empty, where nothing is. Our obsolete words *wanhop*, the Dutch *wan-hope* (despair), and *wan-trust* (diffidence, distrust,) are belonging to the above brood of words.

* "Many a muscle and many an oyster
When othir men have been full well at ease,
Have been our fode, our Cloyster for to reyse;
And yet, God wote, unnethe the fundament
Parfourmid is, ne of our pavement
There is not yet a tile within our wones †,
By God we owin fourtie pound for stones.—CHAUCER.

"Of rents there werin grete wons ‡
No faire werin nevir in Rome (Rouen)."—LYDG.

"A Shipman was there wonnine § ferre by west,
For ought I wote he was of Dartemouth,
He rode upon a rouncy ‖ as he couth,
In a gowne of falding to his knee.—LYDG.

* A wheedling address of a confessor to his dying penitent, intended to persuade the dupe to leave a legacy towards the expenses of some new addition to the monastery he belonged to.

† *Cells of the cloyster*; separate apartments of the monks.
‡ *The place of their growth.* § Dwelling, abiding.
‖ *A nag, as the Italian ronzino in the same sense.*

"These thynges also on right side and on lefte have me so envolved with care, that WANNOWE * of helpe is throughout me remme trustie."—CHAUCER.

"Never the later (quoth she) I sale not these thynges for no † WANTRUSTE that I have, in supposyng of The otherwise than I should."—IDEM.

"But onis n'ilt thou, for thy cowarde herte
And for thine ire, and folish wilfulnesse,
For WANTRUST ‡ tellin of thy sorowe's smerte,
Ne to thine own helpe do besinesse,
As muche as spake a worde, ye more or lesse,
But lieth as he that of life nothing retche,
What woman living could love suche a wretche?"
IDEM.

"For all thing in my cure is
Undir the mone, that may or § WANE or WAX."—IDEM.

HE SHOT AT A CROW AND KILL'D A PIGEON.

Missed his aim; did what he did not intend to do; went beside the mark in view. *Hie schie hott haet erg rouw, end killdt erbied je ucn*; q. e. *in this case ill-judged roughness of demeanour turns the feeling of those towards whom it is used into hatred, and chills the ardour of good-will and respect for him who so conducts himself*; ill-timed austerity quickly begets hatred, and cools the warmth of regard for him who assumes such conduct. The affected or assumed harshness here referred to, seems to imply its having been put on by the one in question to answer some undue purpose, for which it not only failed, but incurred odium and loss of respect and esteem from him towards whom it was used. *Hotten*, to curdle, to turn into, to generate, to collect together. *Erg, arg*, arch, sly, cunning, fraudulent. *Rouw*, the ferocious one, the austere one, the cruel one, the rough (repulsive, forbidding, severe) one. *Erbied*, observance (respect) due

* *Dowsir.* † Mistrust, diffidence, suspicion.
‡ *Disappear or grow up*, die off or come into existence.

from man to man in society; social regard; *b* and *p* interchangeable. *Ie*, ever. *Aen*, upon. *Een roem*, sounds near to a crow. *Hebben p' oen*, pronounce *b* as *p*, sounds a *pigeon*. *Schiet hell*, sounds *shot hilles*, to shell, to cud, to repress, to freeze.

OTHER FISH TO FRY

Said of one who neglects that which is useful and important, for concerns and designs which to others appear not only useless, but injurious, and so better left alone. We say, *he has other fish to fry*, of some one who will not attend to that which we may think best for him, but whose attention is drawn aside by pursuits which are either trifling or else detrimental. *Hoet er, eers, 't verwoest, q. d. ill conditioned man, do persevere, and pursue for yourself the hatred of every one*, instead of employing yourself, you vile tempered man, in trying to amend [control] your failing, go on, do, and give loose to it, and make yourself detestable to every one who sees you. *Hoet, hoet*, ill will, hate, odium, grudge; and *hoet er*, dropping the aspirate, sounds *other*, there being no other representative in the Dutch for *th*, than *t* or *dt*. *Ie*, there. *Eers*, morose, savage, cross, fastidious, whimsical, over dainty, and sounds *nesh*. *Verwoest*, as the contracted form of the imperative of *voor verdoen*, *voor verdoen*, to prepare before hand, and sounds *foo*, the utterance of the vowels being lost in the preceding and succeeding aspirate and consonant; but the true proof will be found in the trying to pronounce the word itself, and if it can be pronounced according to Dutch precisely so as to make it sound otherwise than as we do *foo*.

IT SMELLS OF THE SHOP.

We may know where it came from by its quality [appearance of it]; we can see what it belongs to by the look of it; it bespeaks its origin by what we

'Et smuile's af de schoppe; q. e.. *the smiling is according to the joking* (if the joke is good, the smile extends to a laugh, if bad, contracts to a sneer); according to the joke so is the smile; the character of the joke is evident from the smile [effect] which succeeds it among the audience; and thus implying an import analogous to the one intended when its travestied form is used. *'Et, het*, it. *Smuile*, participle present of *smuilen*, to smile; and thus a smiling [smile], as the sign of satisfaction [being pleased]. *Af*, from out of, consequent upon.—*Schoppe*, as participle present of *schoppen*, in the sense of *spotten*, to joke, to ridicule, to play with, to banter, to make fun of, and thus as a making fun of, or fun itself. *Shop*, in its unsophisticated import with us is probably the same word with the Dutch *schap*, *schep* [a safe, a place to put things bye in, a depository [depôt], a receiving place, a hold], whence *ship*, in Dutch *schip*, as that in which wares are deposited—a hold for merchandize; in the closer or primary sense a trough, as a container of things; grounded in *scheppen* (to take up, to take into, to receive in, to draw in,) from the preterite form of which [*ick schoppe*] we have our term *scoop*.

A MOUNTEBANK.

In the well-known meaning of a stage orator; one who boasts his nostrums from the platform to the populace; but now always used in a derogatory import. *Er monde te banck;* q. e. *there is talking for the platform* [stool, bench]; there's a mouth to the stage; and is as spoken by one, when he points out the actor of this display to his neighbour. The original form does not appear to convey any *degrading* import beyond that of a circulating, *interested*, and ostentatious parader of his *oratory;* one distinguished for a sort of impudence or assumption of speaking above or over

the heads of his fellows. And the expression might apply with propriety to either a speech from the throne, or a sermon from the pulpit; for what else are these desultory displays, but to recommend the speaker's specifics for our constitutional wants in the one case, and our spiritual ones in the other. There is nothing in the original form of the term to carry any degrading sense, beyond that of an upstarting, ostentatious, assuming, and consequently humbug display of talk, unless we take *monde* in the sense of *mouthing*, *grimacing*, nor to denote the subject of the oratory it may refer to. The import has been evidently extended to its present understood meaning by use and time. The Latin terms *circulator* and *circumforaneus*, and the Italian *ciurmatore*, seem the nearest substitutes in import; for the Dutch *kwakzalver* [quack doctor], the Spanish *saltimbanco* [*saltabancos*], whence the French *saltimbanque*, and the Italian *ciarlatano*, whence the French *charlatan*, appear to have a more direct or special import in regard to the character of the personage. Still chattering [prating] seems the usual adjective feature of him to whom the name is given; and *ciarlatano* is evidently connected with *ciarlare*, to prate, to chatter, and its equivalent *cantimbanco* has a same direction of sense. The Spaniards designate him as *rhetorico saltabanco*; q. e. *orator mountebank*. Shakspeare styles him *prating mountebank*.

"*Los rhetoricos saltabancos* que vendian quintas esencias, y acreditaban con gran *copia de palabras* algunos secretos medicinales." *La Vida de Guzman de Alfarache*

"As nimble jugglers, that deceive the eye,
Disguised cheaters, *prating mountebanks*,
And many such like libertines of sin."

SHAKSPEARE.

And when the term is used metaphorically with us, *it is always in relation to some humbug*, showy

character, some everlasting gabbler. A mere *mountebank* is one who is talk, and nothing else,—one whose speeches are empty sound. As for the Italianized term *montambanco*, I strongly suspect the original had been imported by some of the English adventurers, who joined the various parties of that nation as soldiers or leaders during its eternal civil broils, and who were in great request for their skill and fidelity. One of these makes a considerable figure in Guicciardini's history of these civil wars, under the name of *Giovanni Acuto*, an Italianized travesty of *John Hackwood*. I have never met with *montambanco* in any other Italian work than the *Malmantile*, *Lippi*, professedly intended to accumulate all the out-of-the-way and unusual terms in that language; nor had the authors of the great national dictionary, "*Il Vocabolario della Crusca*," another instance of the use of the word than in the same passage of the same author; nor has the ablest annotator of the *Malmantile* of *Minucci*, adduced another instance, but adds *ciarlatano* for its synonym. *Montambanco* has not, to me, the air of a genuine Italian word, although the language has the verb *montare*, to ascend, and *banco* for a counter or raised place.

> "L' insegna di costoro è un MONTAMBANCO,
> Che ha di già dato alli suoi vasi il prezzo;
> E detto, che son buoni al mal di fianco;
> E strologato e * *chiaccherato* un pezzo."
>
> *Malem. rucq. cant. I. st. 56*

The mere getting upon a stool or bench does not necessarily imply talking when one is there, but by the form of our own term, as above given, *talking is* necessarily implied. *Mond* [mouth] springs from the thema *mo-en*, in the sense of *to cut*, [whence our *to mow*, as well as *moth*,

* Gabbled, chattered.

that which cuts into, makes a hole in], and means, simply *an opening, a cut; the mouth of a river*, is the opening of a river; the *mouth of a cannon*, is its opening; and our own term *mouth*, formerly *mowe* and *moueth*, is from the same thema. And yet Minshew and Junius tell you, it is as μέλος (speech); but the *mouth of a cow*, and of *a river*, is as good English as the *mouth of a man*; and that through which speech is produced can never be the sense of the term in those cases. Horne Tooke derives the word from the Gothic *matyan, matyan*, the A. S. *metian*, in the sense of *to eat*; but we do not *eat* with the *mouth*, but with the *teeth* given us *to eat* and *bite*; without these the mouth cuts but a poor figure with a piece of beef. To put bread in the mouth, is not to eat it, but to put it in the way of being eaten by the allotted tools. The *mouth of a harbour* is not the place where ships are *eaten*, but the *opening* by which they enter the harbour. But the term *a mouth piece*, in the sense of one who speaks for another, or of that by which *a flute*, &c. is played, is the travesty of the phrase *er moedt* [*moeyt*] *hij 's*; q. e. *there is that by which the work is done*, there is that which takes the labouring oar. *Moeden, moeyen, moeden*, to work, to labour, to fatigue, to operate; whence the old term *moedte, moeye*, work, labour, pains. *Hij 's, hij is*, is by, by which is; and *p* and *b* being interchanging sounds, sounds *piece*. But *mouth*, as in the original form of the term at the head of this article, is as *mouth, mouthing*, the participle present of *mouthen*, to speak, to talk, to mouth, to grimace; and thus a speaking, or talking. *To mouth*, is to speak with ostentatious absurdity, to grimace, to posturize with the mouth, either for the sake of deception or to divert; *the judge mouths a sentence to scare the merry andrew, to divert*. *Mouthless*, as in a state to have *nothing to say for one's self*, in a disputed [mm

mate] mood, is, I suspect, as *moedloows*, inanimate dejected, without heart or courage; and we say "*he had not the courage to utter a word for him self*," in the sense of, *he wanted spirit to speak Loos* and *less* are the same word, and mean *wanting*. *Moed* represents *mouth* or utterance.

"But all to litill, welaway the while!
Lastith such joie, ithonkid be fortune,
That semith trewist, whan she wol begile,
And can to foles so her songe entune
That she 'em hent, and blent, traitour commune,
And whan a wight is from her whele ithrowe,
Than laughith she, and * makith him the mowe."

CHAUCER.

"Yit trowid he no gile, but went nesr to
And serupid the dorr welplich and wymid wyth hist mowrn
After doggis † lyden, as nere as he couith."—LYDG.

"And yit had I nevir suspecioun, from that day till noweth
Who ded that earsid dede, till Machyn with his mowrn,
Afore yew hath knowleechid that the kryfe is his.
So mut he nedis answer for his deth, yvis."—LYDG.

A WILD GOOSE CHASE.

As when we say, "*he's gone on a wild goose chase*," and mean in search [or to attempt] something to find which he has no clue [no direction] or to perform which he has no previous means, and implying a point in question, the attainment of which must depend upon chance from want of due means in the one who undertakes it; and thus something of uncertain issue, the issue or place of which is unknown beforehand, either to the person in question, or his friends. *Er wo yld guise, schie es*; q. e. *in whichever direction the caprice of the backbiter may rave to gratify itself, food will always be found for it*; nobody can tell who may be the next object of the backbiter's venom; some one is sure to be a sufferer, though no one can tell *beforehand* who it may be; when or where the

* *Makes mouth* at him; makes faces at him; taunts him.
† *Mouth.*
‡ *Sounds, noises*, as the Dutch luyden, geluyden (noises

malignity of the foul-mouthed and rancorous sneerer may burst forth; no one can tell more, than that, from the nature of the person, he is sure to find a subject somehow or somewhere; whether friend or foe, guilt or innocence, is to be his aim, remains uncertain till the blow is felt. So that both by travesty and original forms, distressing uncertainty and doubt are implied. *Hoje*, however, whenever. *Dar, pena*, to rave, to be in the fever of anxiety, to hasten, to be agitated in the mind [restless], to be mad; and *ave, alt* sounds *avit*, as any one will find upon trial. *Cagaso*, backbiting, calumnious jesting, *sneers*, sneer, malignant ridicule. *Cagaso com dichet*, back biting, pointing in derision at one behind his back, treacherous misrepresentation. *Schic, schichet*, quickly. *Ds, ds*, food; and *schic ds*, sounds *chics*. *Cagaso*, sounds *gasso*.

TO SET THE THAMES ON FIRE

As when we say, "*he is not able to set the Thames on fire*, or he will never set the Thames on fire;" and imply there is not much in him, that he is a poor creature, a trumpery person. *Tu sois, sois t'heim's ces cas, q. c. compos. com sif, sois sobre, in secret, ces em a fright*. I see you are in a sad fidget, show a little more resolution [presence of mind], and is as much as to say, I see you are one who has no presence of mind, the quality suitable for positions of difficulty or danger, and, consequently, you are good for nothing, a poor devil. The travesty sounds startling, but proves nonsense when considered, in form of words, though bearing, by use, a sound sense when heard. *T'ou, te ou*, in yourself, within yourself, *ces cas, anges de cas*. *T'heim, te heim*, in secret. *'S, is, is*. *Sotten*, to compose, to settle, to put in order. *Aem, em*. *Ces*, fear, fright, and sounds *is ne pronounce fis*.

TURMOIL.

Mental disturbance, harassing agitation, feverish anxiety, trouble; distressed state of thought. *Ter moé yl;* q. e. *ailing in mind;* ill at ease within; in a state of mental tribulation; possessed by restlessness of thought; wandering in mind; in a feverish mood. *Moé, moede,* mood, state of mind. *Yl, ijl,* ill, delirious, feverish, ailing. *Ter moé yl* sounds precisely as we pronounce *turmoil.* SKYNNER derives the term from *tremouille,* a mill-hopper! He might as well have said from the title of *la Tremouille;* it would have been just as appropriate. JOHNSON thinks the word is grounded in *to moil,* in the sense of to labour; but where is the prefix *tur* to be fetched from? Besides, it is labour of mind, not of body, that is implied by the term.

> "He seeks with torment and TURMOIL
> To force me live, and will not let me die."
>
> SPENSER.

> "There I'll rest, as after much TURMOIL,
> A blessed soul does in Elysium."—SHAKSPEARE.

TO LIE IN.

To be in labour pains; to be in childbed; to be giving birth to the offspring. *Te lyen;* q. e. *to be in a state of suffering;* to bear with resignation; to suffer with the calm and gentle fortitude which characterizes the female, as distinguished, in that respect, from the male. *To lie in,* in this import, can never be grounded in the verb *to lie,* for in that case the expression would have no relation to childbirth, or indeed any meaning at all. As the phrase is evidently an ellipsis adopted from custom, *of a child* is probably the *subauditum.* But as *lyen, lydon,* has, in itself, the full sense of *to suffer contentedly* [resignedly], to do which is the characteristic of the female in all such predicaments as fall specially to the lot of her sex

and parturition being the common ban pronounced by nature upon the sex, the term has possibly been adopted *par euphrasin* in the sense now used. I need scarcely add, it applies solely to the human female; and that the various tenses have been formed from the travesty of the infinitive, or else present tense. *-Lyden*, *lyen*, besides to bear, to suffer, is used in the sense of *contentum esse; æquo animo pati. Hij lydt hem met luttel; contentus est parvo.*

SHE IS IN THE STRAW.

A familiar mode of saying, the female in question is upon the point of being delivered [brought to bed]. *Sij is kin te ster rouw;* q. e. *she is upon the point of being in a state of complete ease* [freed from all pain]; she is in the way of being perfectly at rest [peace, in a state of undisturbed quiet]; and what ease so perfect, or what repose so grateful, as that which succeeds sudden relief from acute and long-continued pain? The form of the original phrase implies, let the issue of the pain endured be either the being delivered in the usual course or death, ease [quiet] is the certain consequence, and the implicit promise of nature fulfilled. By the falling in of the term straw to the travesty, from a tender expression of humane sympathy with the female in question, it is degraded into one of heartless buffoonery. *Ster*, *sterre*, stark, undisturbed, fixed; *ster-blind* is, *stark-blind*, irrecoverably blind, afflicted with a blindness never to be removed. *Roeuwe*, *rouwe*, *rouw*, *ruw*, rest, quiet, repose.

HE TALKED BIG.

He spoke assumingly [consequentially,] as if he *conceived himself* of some importance and his *audience of none*; he spoke as if of the same con-

sequence with others as with himself, in his own fancy. *Hij tolkt bij ick*; q. e. *he explains by I* [self always appears in whatever he says]; he talks always of self [brings self into every subject he speaks of]; he egotizes [is an egotist]. *To egotize* is formed from *ego*, in an analogous direction of sense. *Ick*, *I*, and *ego*, are one word. The Spanish Kings, exceeding their European colleagues in preposterous buffoonery of style, instead of their baptismal appellative, sign themselves *Yo, el Rey* [I, the King]!—a way of *talking big* with a vengeance! The French, in reference to a person's taking too much upon himself, being too assuming in his discourse, talking big, say, *il se mettoit sur son quant à moi*; *moi* [me] being in even a stronger sense of egotism than *I*. *Ick* resounds into *ig*, so that *bij ick* falls easily into *big*; the three same vowels resolving naturally into one by utterance. The Dutch *brug*, the German *bruck*, and our *bridge* are one word; and so are the Dutch *rug*, the German *rucken*, and our *ridge* in the ground. *Tolken*, to explain, to interpret, to make understood by speaking, and the root of our *to talk*. We had once a verb *to big* [to bigghe], in the sense of to enlarge, to encrease; but from quite another source than the above *big*.

> "They [the Monks] layith out ther large nottes,
> For to takin silvir and golde;
> Thei fillin coffirs and sackes fettes,
> Thero as thei foulis catchin sholde.
> Ther Servauntes be to them unholde,
> But thei can doublin ther rentall
> To stoonx them castles, stoonx hem holde*."
>
> CHAUCER.

HIGH WORDS.

As in the expression, *high words passed between them, and in* the import of angry [irritating, provoking,] language was used by each of them, and

* Homage, feudal estates.

rrel the natural issue. *Hye wo hort's*; q. e. *an offence is given, return it* [*make him suffer*]; when an intentional insult is done, take due revenge; implying, there is no other re against the brutal, the official, the purse-, or the arrogant ruffian; and that to neglect ing wanton insult is a cowardly desertion of cial duty, and an encouragement to the bully lian whom you let go unpunished to do the to others of the community. The phrase *words* is literal nonsense, and has imparted undedly the idea of *loud words* to it; but *words*, in the truest sense of the phrase, are ally spoken in a whisper; when two women and storm at one another, we do not say, *high passed between them*; but if two men told ne the other he was a knave, or challenged ne the other, in the lowest tone of voice ble, we should say, *high words passed between*

And I suspect, in the phrase *high wind*, a as *hye*, the contracted participle present of to vex, to molest, to tease, to irritate, and as a cutting, sharp irritating wind, such as we t when we feel it, when it prevails. *Wo*, where, *Hort*, offence, insult; with which in the d our *hurt* is the same word. We say, "*I hurt at what was said*" in the sense of, *I was led by it* [felt it as an insult]. 'S, is, is. *See* e "HIGHWAY." Vol. I. p. 187.

TO CUT A MAN.

the sense of to avoid [break off] his acquaint- intercourse with him]; to cease to acknow- him as known to you; and implying so to cause you have reason to think him a dis- *able or knavish* person, or that he had done *disgraceful* [*ignominious*] act. Too guilt er *q. e. let all be at an end between us, you*

rascal, by this token [by what I now say or d
and when one cuts another, or refuses to recogn
him, the act is tantamount to saying or telling
other, he has reason for so doing, and an equal resp
sibility attaches to it in either case. As now us
the phrase applies to cessations of intercou
upon lighter grounds of offence, such as the
becoming disagreeable to the other, from ne
acquired habits the one having risen higher
station, the other having become of less con
quence, power, &c. &c.; but the ground of
phrase is in the above given and graver form
words. *Guit*, a rogue, a villain, resounds i
either *cut* or *cat*; and *cut*, as has been before
plained, originates in *gat* (a hole); the *k* and *g*
termutate; our to *gnaw*, and the Dutch *knauw*
are the same word; and so is the Dutch *kreun*
kuroen, groonen; with us *to groan*, &c. &c.
the interchanging use of the *c* and *k* it is unnec
sary to speak. In the travesties called NURSE
RHYMES, *guit* repeatedly turns out to be the m
of *cat;* and sometimes of *cut*. *See Vol. I. pas*
in these rhymes. In what other way can
word *cut* be construed in the expression at
head of this article? As *to cut off*, it would
to kill; we say, *he was cut off in the prime of li*
in that sense. As *to cut in two*, is utter nonsen
besides, add what context you please to *cut*,
won't suit as the term is here used. Try it. *T*
a conclusion, an end. *M'aen, meé aen*, herewi
by this and sounds man. We have the express
of *cut and long-tail*, explained by Johnson
meaning *men of all sorts*, but absurdly accoun
for as implying *dogs*, and consequently as some w
long tails, and others with short, and so both kin
I take it to be the travesty of—guit aenlon
t'heel; q. e. the rogue ogles [looks with a long
eye] at every thing [at all]; and thus imports
greediness of the rogue is endless [never

satisfied], and includes the idea of a long or endless following up; which, in some degree, comports with the sense of the travesty. If the original was not, *guit aculunge t'heel*; q. e. *the rogue stretches his hand after every thing*; the rogue's hand was an endless grasp; but then it comes nearly to the same thing. *Aculoncken*, to ogle, to look by stealth at, with a wishful eye. *Aculangen*, to reach after. *T'heel, te heel, te yeheel*, at all, and sounds *tail*.

"At quintin he,
In honour of this bridaltee,
Hath challeng'd either wide countee.
Come, CUT AND LONG TAIL*, for there be
Six batchelors as bold as he."

BEN JOHNSON.

"He will maintain you like a gentlewoman,—
Ay, that I will, come *cut and long-tail*,
Under the degree of a squire."

SHAKESPEARE.

A BROGUE.

A peculiar pronunciation acquired by the habit of hearing and speaking some one language; a mode of speaking which betrays the language to which the utterance in question is peculiar [confined]; and merely implies a way of speaking, similar to that language to which the term is applied—a *Scotch brogue*, an *Irish brogue*, a *German*, or *French brogue*, are all true phrases. And when the term is used insulatedly, it refers to a pronunciation acquired by the habit of speaking some dialect different from his who makes use of the term in regard to another; and means no more than, he has the usage of a different tone and accent from him who uses the word. *E'r brake*; q. e. *in him there is a habit* [a custom]; in him I perceive, by his speech, he has the habit of

* *As many as will, as many as desire*, and as an endless [indefinite] *number of desirers to come*, and all who may *ish it.*

speaking in the pronunciation of some certain language. We say, *I knew by his brogue*, in the sense, I knew what country he belonged to, by his pronunciation [speech]. And what more difficulty to get rid of or conceal than a long-acquired habit? and that of a native language, I suspect, a pure impossibility. *Er*, there. *Broke*, *bruick*, *breuch*, in German *brauch*, habit, custom, usage, *consuetudo*. *A brogue* may be acquired by a long residence in a country where the language differs from our native one. The *g* and *k* intermutate as has been before observed in more than one article of this essay. The Dutch *kruycke*, the German *krug*, and the French *cruche*, are the same words. Formerly the verb *to broke*, *to brouke*, was in use among ourselves in the sense of *to use*, to have a habit of doing, to make use of.

> "For as to me n' is* levir none not lother,
> I n' am witholdin yet with† neither nother;
> Ne I n' ot who scrvith lefe, ne who the floure§,
> Well BROUKIN‖ their ther service or labour."
>
> CHAUCER.

> "And whiles that she and I debated so,
> Came Diligence, and sawe me al in bléwe;
> 'Suster,' quoth she, '*right*** *well* BROKE ye your newe,'"
>
> IDEM.

Johnson conceives *brogue* to be as *brog* (Irish), but the term applies no more to the Irish peculiarity of pronunciation, than to the Scotch, or Welch, or French, or Lancashire, or Yorkshire, or any other distinct shade of dialect. The transition of the terminal *e* into *ue*, is usual in the progressive change of spelling in our dialect, as well as in some others: *tongue* was formerly spelt *tonge*, and always so by Chaucer.

* More agreeable. † More disagreeable.
‡ *Neither one nor other*, neither that nor this. § Flower.
‖ *Make* a good use of, employ well.
** *Make the best use of*, use it so as to make it truly becoming to your appearance.

STEP-FATHER.

As father-in-law, ; father only by marriage to the other subsequent to the birth of the children, to hom he is thus father, by a former husband. 'up-vader ; q. e. *rod-father* ; father by the rod ily ; father only as regards the right of rule and ercion, without any claim from nature. One who only known by the right he has acquired of overning and correcting the children referred to. he Dutch and German term for the same relaonship is *stief-vader* [*vater*] ; q. e. *harsh* [severe, vage, rigid,] *father* ; and is formed in a nearly ke direction of sense. Our own *father-in-law*, as not a much more attractive import, and plies, one who is no father by nature, but purely y the cogency of the law ; and thus, one who has come the father of the children without consultg their will. The French, with their natural iety and love of ridicule, have made the term in an onical and jocular direction of sense, for I take *au pere* to be no other than as when we say, the same figure of speech, "*a pretty father deed* ;" "*a very pretty sort of father to be re !*" and thus implying a very sad sort of a ther, or a very queer way of becoming one.-- heir adjective *beau* is often put to this ironical use : *qu'il s'est fait beau garçon !*" what a pretty gure he has made of himself ! and used in reerence to some one who has made himself beastly runk. *C'est un beau prometteur* ; his promises re magnificent, but badly [never] kept to be ire. *Il a fait une belle equippée* ; he has got ito a pretty [a confounded] scrape. *Stupe*, 'uype, *stoepe*, a rod, a stripe, a lashing ; whence 'oepen, to beat, to flog, of which *staeperen*, *stoeeren*, *to excite*, *to provoke*, seems a frequentative rm. Johnson, in accounting for the term step 'her, tells us *step* in composition, as one who is

related only by marriage; but concludes, in regar to the term *step-mother*, it seems to mean, in th mind of those who use it, a woman who ha *stepped* into the vacant place of the true mother The first assertion is a groundless fancy, and th second a vile guess. *Step* in *step-mother*, is as th above-explained *step* in *step-father*; and so it is i *step-son, step-daughter, step-children, and step dame.*

HIGH TIME.

As when we say, *it is high time to go;* high tim it should be done, &c. &c. *Heughe t'heim;* q. e *a hint in secret;* a recollection [remembrance, me morandum, memorial] from within; and thus, a remembering to do that which is referred to whe the phrase is used; and as much as to say, "I see it is now fit it should be done or said; I am sensible this is the period for acting;" inferring an inward sensation excited by concomitant circumstances perceptible to him who uses the expression *High*, in its usual meaning, can have nothing to do here: for what would be the sense of the phrase if it had?—none at all. It is an evident travesty *Heughe, geheughe*, the contracted participle present of *heughen, geheughen*, to remember, to bring to mind, to commemorate, to recollect, to recall to mind; and thus, a remembering. *T'heim, te heim* privately, in secret, inwardly, invisibly; and sound time. *Heughe*, comes near in utterance to *high* and in the Dutch term, *hoog-tijd, hoghe-tijd, heugh tijd*, festival, solemnity, commemoration-day celebration day, *hoogh* is not as *high*, but as *heughe*, above explained; and so is our *high*, in the phrase *highdays and holidays* (festival days and holy days.) In the ground, *heughe, hoghe*, in its various shades of import, such as joy, memory, mind, intellect, hope, &c. &c. is possibly connected with *hoogh* (high), but, by degrees and steps, too rou

a boat for this place. *Hough* has taken a great variety of literal forms; with us it is in the shape of *hogh*, if not of *huge* also, of *hoge*, of *hue*, of *hoge*, and in German of *hoch*, in French of *haut*, formerly *hault*; and query if the Italian *alto*, and the Latin *altus*, are not also the above word? Our *hill*, and the Dutch *heuvel*, *hoevel*, in the same sense, are clearly of this stock; so are our *height*, *head*, [the Dutch *hoofd*, the German *haupt*,] &c. &c. &c. *Time*, in its unadulterated sense, is like the Dutch *tyd* in the same meaning, bottomed in *tyen*, *tyden*, to go forward, to proceed, to advance, *tendere*, to stretch on, and is as the contraction of the old participle present TYDSE; q. e. *a going on*, (indefinately); a going on without return, an undeviated advance, and what else is time? While the Dutch is as the same tense and mood of the same word in the form of *tyden*, when used in a plural form, it is as *separate goings on*, portions of time. The French *fois*, as in *une fois*, *deux fois*, &c. as one time, two times, or once, twice, is merely a corruption of the old term *voye* (way, *via*), and thus as a going on, so that, *une fois* is as one going on, *une turn*, *une vice*, *alterius vicibus* [*par fois*, by turns].

> "I saw come, with a gladde chere
> To me a lusty Dachelere
> Of goode stature, and of good semeye,
> And Bialacoil forsooth he *height** "
>
> CHAUCER

BOMBAST

Inflated discourse; talk in well rounded, but empty, sentences. *Bom bastest*, q. e. *crammed with mere sound*, and thus as mosy emptiness full of sound, but nothing else. It is nearly in a same *direction of* sense we say stuffed with pride

* *Hight*, called, as the Dutch *heet*, in the same sense

puffed up with vanity, &c., &c.; but *bom* is the root of *bommen*, both in the sense of *to boom*, to resound, to sound high, and then to die away to stillness [and we say, *the swell of an organ*, as the whole range of its sound; *the booming of a bell*, in the same way] and of *bomme* [*bom-doos*], a drum, *bombannier*, to chime, of our own *to bump*, as well as of the Latin *bombus*, the hum of a bee, the blast of a trumpet, or the hum of applause, and *bombilare*, to make the humming of a bee; and in a same direction of sense our term *bumble-bee* evidently belongs here; as also in the direction of to become round, to swell out, to grow into roundness, it becomes the source of *bomb* [shot, shell], of *bum* (which is scarcely entitled to be called so, without, at least, some degree of roundness), &c., &c. *Aesan*, *aazen*, *beaesen*, *beaazen*, to feed, to fill with food, to cram, to stuff with or in; and *beaest* sounds as we utter *bast*. *To bump* was formerly used with us in the import of to resound, *to boom*; though now restricted, by use, to sound caused by a blow, as by the violent coming in contact of two solid substances. Johnson gives *bombast* and *bumbast* as the two spellings of the word; but prefers the first, which he derives, with Mr. Steevens, from *bombycinus* [silken, and so flimsy, soft, smooth] and dissents from Junius, who brings the word from the Dutch *boom* (a tree), and *sein* (silk); but *bombast*, if it could be even fished up out of *bombycinus* by any rule of etymological analogy, does not mean soft, flimsy, or silken discourse, but high-sounding, inflated, discourse: a *silky*, smooth sort of person, is anything but a *bombastical* sort of one. *Bump* he derives from *bum*, and consequently as implying roundness; but *a bump* is not as roundness, but as a *consequence of the* blow or contact which caused *the sound imported* by the term, and which m *happen without* a swelling. We say, he co

to swell or *bump*; that is, he came down h a mouse or resound, but no swelling is implied the necessary effect of so doing: and in fact, e may be none. The adjective *bombast* is pre ly as the past participle *bom bast*, sound-stuffed, e. empty.]

> "He, as being his own pride and purpose,
> Evades them with a bombast circumstance,
> Horribly *stuffed* with epithets of war."
>
> SHAKSPEARE.

> "Home to a maiden fast by she ran,
> Till she came there her hearts was on fire,
> And as a *bittern*[*] numeth in the mire,
> She laide her mouth unto the watte down so
> 'Blow thy nose, thou watte, with thy mouse,'
> Quoth she, 'Pe the I tell it, and no me,
> Mine husbande hath long ass' in eris twa.'"
>
> CHAUCER.

Johnson defines BOMBAST by FUSTIAN, and clearly ceives the two terms to be founded on a mere ut analogous ground; for when we turn to *fustian* we find him deriving it from *fustaine*, which says is from *fuste*, French for a *tree*; and that *fuste* grows upon a tree, so that *fustian*, in this y has, like his own *bombast*, a connection with *ships*, as silk [cotton]! And such stuff as this! a caricature of etymology! passes through endless ints and editions under the eye of those, the ure of whose language is stained and rendered a ject of mockery by the very champion who dertook to prove and defend its purity and egrity. *Fustian* as the cotton manufacture so lled, is the same word with the Dutch *fustegen*, Spanish *fustan*, the Italian *fustagno*, and the ench *fustaine*, as cotton cloth, and has nothing do with a *tree*. A forest of timber trees is called

[*] *Makes the* singular sound which that bird does in a way *that is his specialty*, and which is well known to naturalists *generally*.

futaie, in French; but *fustian*, in the import of *rant*, loud unmeaning oratory, high-sounding, turgid talk, is, I suspect, as *vast te hijen*; q. e. *so fast as to make out of breath*; and thus a talking himself out of breath, and finally to have no breath to go on with. And is not this the effect of a loud, hasty, inconsiderate, ranting speech? Have we not all seen our leading Parliamentary spouters sit down panting for breath, after such a one, and blowing like post-horses after a driven stage? *Vast*, fast, rapid, hasty. *Te hijen*, to pant, to fetch the breath with difficulty, to labour for breath. *Vast te hijen* sounds fustian. We say, *with breathless haste*, in the import of haste that takes away the breath; and, also, *he talked himself quite out of breath.*

> "Nor will you raise in me combustion,
> By dint of high, heroic FUSTIAN."
>
> HUDIBRAS.

When applied to prose or poetry, it is simply as composed in the style of ranting [fustian], declamation, talk; and in a secondary or metaphorical sense.

TO PAY THE PIPER.

To pay for all the rest; to pay more than your share; and so to be the only sufferer of the set in question by the affair referred to. *Toe paije de pyper*; q. e. *the conducer to satisfaction there*; the mean for paying the account there; the channel to contentment [quiet, agreement]; the bringer of peace [content]. *Paije, paye, paai, paay*, solvency, payment, fulfilment, the root of *paijen, paaien*, to pay, and so to satisfy; whence the Italian *pace*, our *peace*, the Latin *pax*, *pacis*, the Spanish *paz*, the French *paix*, of all which the Dutch *paijs, pais, peis*, is another form and a same word. Of the like source are also the Latin pacare and

pangere, *pepigi*, *pactum*, and our *to appease*, *to pacify*, &c. &c. *Pijpe*, *pyp*, in the same meaning as our *pipe*, in all its uses; but here in that of a conducting [leading] mean, and thus a conductor [leader] to, and so a provider or furnisher. To develope the rise of this term from its thema, would be too lengthy a business for these notes, especially as that task has been performed by Bilderdijk in regard to the Dutch term; and I shall only cursorily notice its being the same word with *pip*, as the disease among fowls accompanied by the well-known symptomatic noise made by them in that state, and is thus grounded in an onomatopy of sound, which has been extended to the *pipe* as the mean by which an analogous sound is produced: and thence to the *pipe* as of the shape of that instrument and also a conductor.

> "Another shall have as moche twis,
> If he wol yeve as moche as he,
> Of what countrey so that he be,
> Or for right nought, so happe ymais,
> If he can flattir her to her PAIN*."
>
> CHAUCER.

> "To Bialacoil than went in his
> Franchise, and saied full curtislie,
> Ye have to long yben deignous,
> Unto this lovir, and daunge'tous
> Fro him to withdrawe your presence,
> Whiche hath doe to him great offence,
> That ye not would upon him se,
> Wherefore a so'rowfull man is he,
> Shape to PAIET† him, and to please.—IDEM."

> "And said that with her we should go
> Both in her ship, where she was brought,
> Which was so wondirfully wrought,
> So clene, so rich, and so araid,
> That we were both content, and PAINT‡."—IDEM.

Another term for *pipe* [as container, and so afforder, deliverer to, conductor to, channel of] in

* *Contentment*, *satisfaction*. † To content, to satisfy.
‡ *Contented*, satisfied.

Dutch is *buyse*, *buis*, *busse*, and the same word as *bos*, *bus*, the source of our *box* and the French *boite*, and of *buyse* in the sense of a large drinking cup with two handles, of *buysen*, to drink largely and so to get drunk, and of *buys*, drunk; whence the familiar or rather, low-lived terms, of *to booze* and *boozy*, in the sense of to drink like a sot, and of drunk. The thema is *bo-en*, in the import of to enclose, and so to contain, whence spring numerous other terms and forms, in various directions, of an analogous sense.

> "The veins unfilled, our blood is cold, and then
> We powt upon the morning, are unapt
> To give, or to forgive; but when we've stuff'd
> These PIPES, and these *conveyances* of blood
> With wine and feeding, we have suppler souls."
>
> SHAKSPEARE.

We say, *the water is conveyed into the house by leaden* [*stone*] *pipes*. PIPES, as the rolls or records, in the thence termed *pipe-office*, are, I suspect, so called from the tubular-shape into which they are rolled. Though Lord Bacon explains the ground of the name given to that office in another way, and as follows:—

> That office of her Majesty's Exchequer, we, by a metaphor, call the *pipe*, because the whole receipt is finally conveyed into it by the means of divers small *pipes* or quills, as water into a cistern."
>
> BACON.

I have no doubt our term *buss*, in the sense of loud kiss, is the same *busse* in the sense of tube and in reference to the contraction of the lips into a short tube or pipe, as is made in that way of giving a kiss or buss; but whether the Latin *basium* is the same word, and whether *basiare* and the Italian *baciare* belong here, may be a question. *Pyp er* sounds piper.

A TAMPOON

Nonsense, absurdity, sheer calumny, mere slander. *Hee amyt hem*, q. d. *the whole burthen of the performance allegory*, the whole business of it wanton, intended for no other purpose than affronting others. *Heel*, entire, all, whole. *Amyt*, office business, duty, and so in *amyt*. *Hem*, instance, ingrate, scandal. *To lampoon* and a *lampoon* are formations from the substantive *lampon*. *Hee amyt hem*, drop the aspirates, which are no other than scandal, *lampoon*. Johnson offers no etymology. Bailey brings it out of *lampon*, as French for a drinking, connected with the popular term *compon*, to guzzle, but in what way is *lampon* to be got at through this word, either in meaning or form of letters? The original phrase is evidently simple and probably only part of a complete sense of which this was the main sense.

A MEDLAR

As the well known fruit never fit to eat till rotten-ripe. *Ey meede tillen*, q. d. *there is not lemmes rather it, then*, there is matter in a ripe state remove it. *Meede* is properly a ripe whitlow or boil, as that which is full of matter in a state fit to be removed, and nearly synonymous with *bayle*, a boil, and *pustule*, a swelling containing ripe pus ripe or in a proper state to be opened, removed, is the term we use for a whitlow or boil fit to be opened for cure. *Tillen*, to take away, to remove, and seemingly the source of the Latin *tollere*. In a certain form we meet the same fruit is called an *open arse*, another of those unknown but well translated of a very properly expressed original phrase, and, I suspect, no other than *een open ars*, q. d. *a fruit that plainly fit to be eat*, a sufficient evidence in the state of an eatable, a medlar ready ripe fruit, if it is not an open

aes; q. e. fit for eating, which comes to the same. *Open*, manifest, visible, evident. *Aes*, food, an eatable, fit for to be eaten, sounds as we do *arse*. *Aes* is also used in the sense of *carrion*, as food fit for animals which eat flesh in that state, such as crows, ravens, hyænas, &c. &c.; *galgenaes*, is one whose food is ripe [fit] for the gallows.

A PAIR OF BELLOWS.

As the utensil by which a fire may be blown either in or out, as it happens; that by which a blowing is done. *Er by er hoffe beloeye's*; q. e. *thereby a roaring* [bellowing] *sound is raised* [brought out]; by the means of this a lowing [hollow] sound is produced. And the term merely implies that by which wind is caused to issue, accompanied by a continuous hoarse sound peculiar to that instrument, and thus, in the ground, as that by which blowing [i. e. *bellowing*] is forced out, but for what is not expressed and it is thus the term *bellows* is applicable to the mechanism by which wind is supplied to the *organ* and to the *bagpipe*, as well as to the *fire-place*. *Bellows* is simply the shortened form of *a pair of bellows*, and as the singular number, in spite of the travesty having given the word a plural termination. *Hoffen*, to raise [bring out] a sound, to bring out a hoarse, harsh noise from within, and probably the source of our *to huff*, to scold; and we say in the same direction of sense, *to make a noise at a person*, for to scold or find fault with him. *Hoffen and poffen*, is our *to puff and blow*. *Loeyen*, *beloeyen*, to low, to make the noise of a cow or ox, to bellow, and is here used as the contraction of *beloeying*, a roaring, a lowing, a hoarse, hollow, continuous, forced out sound. *'S*, *is*, is. *B* and *p* being constantly interchanging sounds, *er by er hoffe beloeye's*; by *dropping* the aspirate in *hoffe*, sounds a pair of *bellows*. Johnson thinks the term may be a co

aption of *bellies*, the wind being contained in the ollow or *belly*; and then says, it has no singular, hough Dryden has used it in that number. If any one likes this etymology, let him take it,—I do not, and prefer the one I have offered, which does not require an impossible plural, but accounts duly for a singular number and for the sense of the term which Johnson's word *bellies* never can do. Any one who has heard the sound of a smith's bellows will not be at a loss to account for its effect being likened to a roaring or bellowing. By Chaucer the word is spelt *belows*; which form comes still nearer to that of the original *belaege*'s

> "Thou, neither, like a *bellows*, swell'st thy face,
> As if thou wert to blow the burning mass
> Of melting ore." DRYDEN

> "He gan to blasin out a soun
> As loud as *sarrazin** winds in hel." CHAUCER.

BELLY.

I take to be as the contraction of *bealing*, *bealinch* [the intestines, the whole system of bowels, *intestinum*, *viscerutio*] and grounded in *eallung*, *eallinch*, a filling, a stuffing, and thus as that which fills out the cavity which contains them, the belly-bag, but not as that which is stuffed out, as when the term is used in the meaning of a sausage or black-pudding. Johnson gives the Dutch *balgh*, and the Welsh *bal*, *bola*, for the source of the word. About the Welsh word I know nothing, but am sure the term can never have come out of the Dutch *balgh*.

GIBBERISH.

Formerly *gebrish*, as that which no man can understand when heard. *Dij briesche*, q. e. *you*

* *That is, to make a noise like a bull*; and is bottomed in *a term bella, before it was travestied into bull and bola.*—*Vol. I, p. 2.h.*

can neigh; and implying, but I am sure you talk; a horse may understand you, but no h being can; that is neighing, but not talking. expression in both forms is evidently jocular, burlesque. The word has been derived fro old French *gaber*, to *jabber*; probably o same stock as the Italian *gabbare*, to jok make game of. But will any direction of this point out the meaning we attach to *gibb* The word may also be in the simple collective of *gebriesche* as neighing, and thus a-neig But this comes to the same thing. Johnson it may be as chymical cant, and that it orig implied the jargon of *Geber* and his tribe!!! next Doctor?

A PETTIFOGGER.

As the term usually applied to some lawye is concerned in the meaner practice of his profe especially to such attornies who are not over-r regard to their clients, but ever ready to und any thing for any body for the sake of bu Though in truth the term applies to any on transacts officially with society, if influenc gain or subserviency to act meanly. *Er b hij voeg'er*; q. e. *there is he who accomm himself to commands* [*orders*] *given*; there who is ready to do anything he is bid; and i a person who sticks at nothing for the sake o rest; who submits to be dictated to by ano respect to what he has to do; and thus, a tool for any base transaction. *A pettif lawyer* belongs to one in any departm the profession of the law, and the judge, chancellor, who submits to be dictated to *party or his* patron in his legal decisions, is *entitled* to the epithet of pettifogging as the *Old Bailey* practitioner. A pettifogging *means* a base, unfair transaction of any ki

ever. *Bij*, according to; *heet*, *hiet*, order, command; *voegen*, to adapt, to suit, to fit together, its substantive is *voege*, manner, way of doing, and the source of the Italian *foggia* in the same sense. It is useless to be always repeating, *b and p* intermutate in sound, and the same in regard to *v* and *f*. But sound *b* as *p*, and *v* as *f*, and *by heet voeg'er* is *pettifogger*, once spelt *pettivogger*. I suspect our term *a pet*, as a ruling favourite, one who does as he likes with the one to whom he is *the pet*, is as *er beheet*, q. e. *there's power*, there you see the effect of power over another, what he is there he is by influence. *Beheet* is a very old term for power, command, jurisdiction. *Pettish*, is as he who acts with the froward and overweening manner of a favourite, and thus as one spoilt by indulgence. Johnson brings *pettifogger* out of the French epithet *petit*, and the verb *voguer*, to float on, to go on by the force of oars. Now what can these two words have to do with that term? Did he ever ask himself that question? Or did he impute some meaning to them unknown to others?

"The worst conditioned and least cheated PETTIFOGGERS, get, under the sweet bait of revenge, more plentifull prosecution of actions."—CARew's SURVEY OF CORNWALL.

"Your PETTIFOGGERS damn their souls,
To join with knaves in cheating fools."—HUDIBRAS.

A LIBEL.

As that by the making public of which, another may suffer, whether true or false. *Er lye b'el [by el]*; q. e. *there is that by which another may suffer*; there is that by which injury may be inflicted on another; that from which another may be pained. The term has been by JOHNSON and others held to be as the Latin *libellus*, in French *libelle*, *as a book or writing for* the purpose of exposing a *person to shame*; but in itself meaning simply a *small book or writing*, and never a libel, in our

sense, except from the contents or epithet, as *libellus famosus*, in French *libelle diffamatoire*, and with that adjunct *carmen* becomes a satire under the phrase *carmen famosum*. But libel requires no context or subaudition, to convey the full meaning of an injurious composition, and may be spoken, or even acted or painted, as well as written; nor do I believe it to be grounded in any other than the above phrase; which at once constitutes it in its full sense. We say an *infamous libel* in the import of one more virulent than common, as we say an *infamous scoundrel*, *infamous rascal*, though each of those terms are pretty explicit without this additional epithet. *Libellus* may be a good source for *libel* as used in the civil law practice. *Er*, there. *Bij*, by. *Lijden*, *lyden*, *lijen*, *lyen*, to be in pain, to suffer, to grieve; and *er lye b' el* sounds *a libel*. From *libel* we have formed *to libel*, *libeller*, *&c. &c.*

"Etiam sparsos se je in curia FAMOSOS LIBELLOS, nec expavit, nec magna cura redarguit. Ac ne requisitis quidem auctoribus id modo censuit, cognoscendum post hac de iis, qui *libellos* aut *carmina ad infamiam cujuspiam* sub alieno nomine ederent."—SUETONIUS.

"Who wote if al that Chaucer wrote was trewe?
Nor I wote not if this narracion
Be authorised, or forgid of the newe,
Of some Poet by his invencion,
Made to reporte the lamentacion,
And wofull ende of this Creseide,
And what distresse she was in or* she diede.

Whan Diomede had al his appetite
And more fulfilled of this faire lady;
Upon another sette was his delite,
And sende to her a LIBEL *repudy*, †
And her excluded fro his company,
Than desolate ‡ she walked up and doun
As some men faine, in the courte as commune."—CHAUCER.

* *Ere*, before.

† *A writing* to inform her he renounced her connection.

‡ *Driven* by the villainy of Diomede to starve or be *prostitute*.

"The same lawe that joyneth by wedloke, wythout forsakyng the same lawe, geveth LIBEL *of departition* * by cause of diverse, both demed and declared."—CHAUCER.

"Good heaven! that sots and knaves should be so vain,
To wish their vile resemblance may remain!
And stand recorded at their own request
To future days, A LIBEL †, or a jest."—DRYDEN.

LIABLE.

Subject to, chargeable [burthenable] with, obnoxious to. *Lije er b' el* [*by el*]; q. e. '*suffering there* [*in the case*] *is from another quarter*; enduring, in this instance, is independent of self-will or choice; and implies the being, on the point in question, subject to some infliction over which our will or consent has in that case no controul, no power of evading; as in the expressions, *we are all liable to death; he is liable to fits; he has made himself liable for another by so doing; his plan is liable to many defects, &c. &c.* *Lye*, as in the preceding article has the sense of enduring an injury, a misfortune, pain. *El*, another, another thing or person, and, adverbially, elsewhere, another quarter. *Er*, there, in this case, here, and by representing *a* in sound and sense, gives to *lye er b' el*, the same utterance as that with which we utter *liable*. JOHNSON derives the term from the French *lier*, to tie; unless by calling it old French, he refers to some other import, if it ever had one, that would suit this word. But where? It is a mere guess suggested by the first syllable *li*, and a groundless one.

"But what is strength without a double share
Of wisdom? Vast, unwieldy, burthensome,
Proudly secure, yet LIABLE to fall
By weakest subtleties." MILTON.

* *Sentence of separation.*
† *Evidently without reference to either writing or printing.*

HE PUTS THE CART BEFORE THE HORSE.

To ill-time what is to be done, to do something out of its place [unseasonably]; to put in its wrong place [out of order]. *Hij put's; die keert bij, voor de hij o' er's;* q. e. *he is exhausted; he turns aside* [leaves off] *before the job* [hard work, labour] *is done* [finished]; and thus implies he does so at a wrong time, before the stated period, before it is proper; and which carries with it in other terms, an analogous sense with that the travesty is used in; the literal form of which imports that which nobody ever thought of doing since language was formed. No popular phrase used for the communication of a social circumstance was ever grounded in sheer buffoonery. Popular phrases are the expressions of the common sense of society, in regard to the point in question, not the extravagancies of buffoons. *Put, geput*, the participle past of *putten*, to exhaust, whence the French *puit* (a well) as that which is drawn out of or made by being drawn from, and *puiser*, *épuiser*, to exhaust, as well as our *pit*, and the Latin *puteus*, and the Italian *pozzo*, and Spanish *pozo*. *Keeren bij*, to turn aside, to turn off near to. *Voor, veur*, before. *Hije*, as the participle present of *hijen*, to labour hard, to pant from fatigue, and thus as hard work. *O'er, over*, over, ended. *'S, is*, is. *Hije o'er 's*, sounds *horse*.

LEGERDEMAIN.

As in the expression, *it was quite legerdemain* [all legerdemain] and in the import of, it was quite successful, answered completely, to which, by a misconception of the true form of the word, we have imparted the notion of, *as if done by magick* [enchantment]. *Ley er die met inne*; q. e. *there's the way by which profit* [success] is certain; that's *the road* by which you are sure to be brought home [to succeed in what you intend]; that's the w

to gain; the infallible way to obtain what you
:. *Ley*, way, manner, mode, mean; and the
e of our terminal *ly*, as in *mannerly*, *manly*,
ly, *purely*, *closely*, *&c. &c.* where it imports
in the way of, in the form of; *y* and *g* are in-
itating sounds; *to give* was formerly spelt by
cer and others, *to yeve*; and our *to yield*, for-
spelt *to gelde*, in the sense of to produce, to
up, or out, or in, is the same word with Dutch
n, *gilden*, to be worth, to requite [return] in
. *Die*, which. *Meé*, *mede*, wherewith, with,
hich, at the same time. *Inne*, as *inning*, the
orm of the participle present of *innen*, to fur-
or bring in profit, gain, revenue, and here
in a substantive sense. Sound *y* as *g*, and
er die meé inne, comes out *legerdemain*,
SON, led by the sound, fancied the term might
s *legéreté de main*, of course implying as a
done by sleight of hand [conjuration]; but
eté de main has not even that import; it may
sed in regard to a good writing master or fid-
but never in regard to a conjuror. *Il a le
leger*, may be said of a surgeon. We don't
light of hand, in allusion to conjuration, but
t of hand, where sleight is as *sleght*, *slecht*,
th. In fact, the English term merely means un-
rassed, free, ready, something completely done,
performed, done in a sure way; and the idea of
e has been combined with the term simply
this mistaken notion of the source of the word.
r de main will never bring into any French-
s head the idea of conjuration, and when the
is so used by us, it is wrongly used.

A SAILOR.

the known sense of the word, is evidently from
utch seghel, *seyl*, sail [formerly seyll]. And
ail, is properly *gezeil* or *gezeul*, from zeulen,

zeilen, to draw, whence the German *zeil*, a rope, as that which draws and is drawn by. Bilderdijk hesitates however between the above source and that of the thema *zie-en*, to draw, in German *ziehen*, in Dutch *tijën*, *tien*, whence *touw*, a rope, as that which is drawn by or that which draws. So that *sail* is, either way, as that which draws on the vessel or that by which the vessel is drawn or the drawing or draft of the vessel. And *a sailor* I take to be as the handler or manager of the sails, or sailing of the vessel; and in the same way we make *tailor* from the French *tailler*, to cut, and thus as the cutter out or manager of the cutting; and which *tailler*, in Italian *tagliare*, is, I suspect, grounded in the Dutch *deylen*, *deelen*, to divide, to apportion by division, to deal out; the *t* and *d* being intersounding letters; and what is to cut—but to separate or divide? The term *sailours* is used by Chaucer evidently in the meaning of strolling actors [dancers] who displayed their feats in the management of the rope in various ways, such as dancing with it in the hands, and casting it to and fro, flying from heights by means of it, &c. as was usual with those people in former days, and still is in some parts of the continent. When we say of a ship, *she is a good sailer*, the term is then as the Dutch *zeiler*, *zeilder*, in the same sense and spelt with an *e* instead of an *o*. *To sail*, as *seijlen*, *zeilen*, is to draw on, to advance, to make way. We say, *the voyage draws towards its conclusion*, in the sense of *advances towards its end*. And this verb can be used simply in the sense of to advance gradually, evenly, continuously, without recurrence to metaphor.

> "Speak again, bright Angel! for thou art
> *As glorious to this sight, being o'er my head,*
> *As is a winged messenger from heav'n,*
> *When he bestrides the lazy-pacing clouds*
> *And SAILS upon the bosom of the air.*—SHAKESPEARE.

"So whan they had ydyned they ryseu up schoone,
And drew them to counsell, what was best to doon.
Som seyd the best rede that we do may,
To throw Geffrey ovir the bord, and SAYLE forth our way.
But for dread of Beryn, som would not so."—CHAUCER.

"Tho mightist thou karollis sene,
And folke daunce, and merie ben,
And made many a faire touruing,
Upon the grene grasse springing,
There mightist thou se these flutours,
Minstrallis and eke joyeloirs,
That well to singin did their paine,
Some songin songis of Lorraine,
For in Lorraine ther notis be
Full swetir than in this contré,
There was many a *timbestere* *,
And SAILOURS †, that I dare wel swere
Yeothe ther crafte full parfitly,
The *Timbris* up full subtilly
That castin, and heut them full oft,
Upon a finger faire and soft,
That thei ne falled never no" Ib. R. R.

The French *matelot* and the Dutch *matroos*, as the terms for *sailor* in those languages, are both from the Italian *materasso*, *materasso*, (whence also the French *matelas*, and our *mattress*) in the sense of a sleeping place, something to sleep on, a cot, *a hammock*, which last word is the corruption of the Dutch *hangmak*, *hangmat*, in the import of *a hanging* bed or sleeping place, a cot.

THE SHROUDS.

As the standing rigging of a ship, the side cordage by which its masts are supported, and by which they are also ascended; in French *haubans*, [*hautbans*]; in Dutch *staande wande* [*want*]. *De*

* A female who played upon the *timbrel*, and grounded in the French *timbre*, as a bell that has no clapper, but is played on by *striking' or touching* from without, as a clock bell, *chiming bells, &c.*

† *As players with* and handlers of the ropes used in those *various feats of activity.*

schrydes; q. e. *the stridings, the bestridings* [the straddlings]; and, like all denominatives, inferring a *subauditum*, which is here either *ropes, cordage, rigging* or some equivalent term; and thus as the striding, [divaricating] cordage, and which in truth it is in a state of converging into a common point at the mast-head from the sides of the ship below, and then presenting the form of a stride or straddling. Unless the term is as *schrijdes*, [*schredes*] *steps*, [ladders] which by their intersecting ratelines they in fact are. Either source will answer; and in the ground is the same word. *Schrede*, a step, is as *schre-ede*, from *schre-en*, in the sense of to diverge. *Schrydes* sounds closely to *shrouds*. *Schryden, beschryden*, is to stride, to bestride, to straddle, in the usual import of those terms. But SHROUD, as the covering of the dead [the dress of the corpse] is, I suspect, as a *metathesis* of *schoort, geschoort*, and so as *schroot*, covered, and thus as that by which a thing is covered or cloathed. *Voorschoot* [*schort*] is an apron, as that by which the front of the body or lap is covered. The thema is *scho-en*, to surround, to enclose, to cover; whence the Dutch *schors, schorse*, [bark, rind, as that which covers the tree]; hence the French *écorce* in the same sense, with which the Latin *cortex* is closely akin. Our *escort*, the French *escorte* belongs here also, as that which covers or protects. And so does our *to shroud*, in the sense of to cover, to envelope, and *shroud*, as protection, cover.

"It would warm his spirits,
To hear from me you had left Antony,
And put yourself under his SHROUD, the universal landlord.
SHAKSPEARE.

"*Now* the wasted brands do glow,
Whilst the screech owl screeching loud,
Puts the wretch that lies in woe,
In remembrance of a SCHROUD. Id.

"Whereof entoined, my fote I gan withdrawe,
Full greely wondiring what it might be,
That he so lave, and hadde no felawe.
Ne that I couldo no wight with him rowe,
Whereof I had grete routhe, and eke pite,
And gan anon so softely as I rowde,
Among the bushis prively me to unrowde."
CHAUCER.

"If I die before thee, unrowd me
In one of these same sheets."—SHAKESPEARE.

"The ancient Egyptian mummies were unrowded in a number of folds of linnen, besmeared with gums, like cere cloth."
BACON.

"If you stay attendance, be yet lodged,
Or unrowd within these limits, I shall know
Ere morrow wake."
MILTON.

Johnson says *Arowd* is as the Anglo-Saxon *arwed*;—very likely, but what's *arwed*? Horne Tooke tells us the same thing, adding to this tit-for-tat sort of etymology, this *verdict de l'evêque*, a groundless absurdity, by asserting the *Arowds* [*Arowds*] of a ship are as, *any thing with which the masts of a ships are dressed or clothed!* a derivation utterly inapplicable to standing ropes at a wide distance from the mast, to which they are no more a covering than its ropes are to a marquee. The Anglo-Saxon term originates in the same theme as *Arowd*, and is the same word in a sister dialect, and the issue of a same parent stock. Our terms *Ace*, *Aace*, as well as many others in the correllative dialects, also belong here, as will be shewn in some future articles of this essay.

"The table of my heart is crack'd and burst,
And all the ensnares * wherewith my life should sail,
Are turned to one little hair."
SHAKESPEARE.

* *What becomes of the Arowds in this place. If they mean coverings.*

——Such a noyse arose,
As the SHROWDES* make at sea in a stiffe tempest,
As lowd, and to as many tunes."—SHAKSP. *Henry VIII.*

THE DEAD OF.

As in the phrases, *the dead of night*, *the dead of winter*, I take to be as *die duide af*; q. e. *the pointing out of*; the demonstration [evidence, proof] of; as thus, as undoubted or evident winter; winter or night with all the marks and signs which denote winter or night, such as cold in one case, and darkness in the other. *Duide*, *diede*, as the contraction of the participle present of *duiden*, *dieden*, to signify, to point out, to show, to demonstrate. Johnson interprets *dead* in these phrases, as stillness, gloom; but the *dead of winter* may be a very stormy time; and so may the *dead of night*; at all events, that source for the term in these phrases never can be real. *Duide* sounds *dead*.

SOUND.

As in the phrase *sound asleep*, I take to be as *soend*, *gesoend*, becalmed, at rest, pacified, appeased, quiet, freed from disturbance; and as the participle past of *soennen*, *zoennen*, to appease, to set at rest, to make quiet, to compose, to calm, to conciliate, to pacify. And sound sleep is as quiet, composed, undisturbed, sleep,; sleep which refreshes, sets to rights, composes, quiets, does good to. *Sound* in this sense has nothing to do with *sound*, healthy, or *sound*, as that which is heard; and is simply as *calm*, *quiet*, *composed*. And *sweet*, in the expression *sweet sleep*, is as the Dutch *soet*, *suet*, in the same sense, and grounded in *so*, *zo*, as soft, as are also *soen* and *soenen*, in the above sense; *soft sleep* is sweet sleep.

* *If shrowdes* could, by any conundrum, be here in the sense *of covering or clothing*, why then the strings of a fiddle or harp *would be as well* entitled to the appellation, and even better. *It is a mere conceit.*

A HOAX.

A bite, a take in, a deception, a cheat. *Er hook 'n* [hnock's]; q. e. *in this there is hook*; this is bait in which there is a hook; implying, that which is presented to your view is merely intended for enticement to the snare it conceals; it is a bait which covers a hook to catch you; bite it, you are taken. Of *hoeck's, hauck's*, we have made *hoax*; hence *to hoax*. *Hoeck, hauck, hauk*, a hook, a fishing hook, also an angle, a corner, whence our old *halke*, in the same sense. We say *to fish a man*, and mean *to draw him in by some artifice of discourse, to catch or entangle him by some subtility*. The word is not in Johnson's dictionary.

"While others rian, with craft for great opinion,
I with great truth, catch mere simplicity."—SHAKESPEARE.

"As these yonge clerkis that ben likerous
To redin artis that ben curious,
Seekin in every HALKE and every herne *,
Particuler sciencis for to lerne."—CHAUCER.

"Ne menish thou not Urban, (quoth he tho,)
That is so often dampnid to be deds,
And wonnith aye in HALKIS to and fro,
And dare not onis puttin forth his heds."—Id.

THE TRUTH IS NOT TO BE SPOKEN AT ALL TIMES.

A phrase, in form of words and literal sense, carrying a cover and excuse [pretence] for any lie and prevarication that can be uttered, and unless interpreted with endless reservations, scarcely to be used without disgust. Hence, evidently, not introduced into popular currency under such form, and has been distorted from its original one, by analogy of sound, conveyed by form of letter, on an insensibly transmuted *language of a same* original dialect. Its import

* Corner.

is simply,—a thing, good in itself, may be misapplied so as to become an evil; what may be necessary in one state of circumstances, may be mischievous in another. *De drut is nood t'u; bij spie hoeck en aet al t' heim 's;* q. e. *the trusty confidant is necessary to you; in the spy* [*pryer*] *you have only a hook and bait in disguise* [*concealment*]; the confidential friend is a blessing, but the prying inquisitive watcher, the scrutinizer of your words and actions, can have no other object than to betray you. A disinterested, uninquisitive friend is a necessary of life; but when that cover is used to gratify inquisitiveness and interested objects, it is a spy who means to betray and injure you. Implying the true friend wishes only to know as much as may enable him to serve you duly; but the pretended one wants to know every thing concerning you, that he may either ruin or laugh at you. Thus carrying the sense, "that a disinterested, uninquisitive confidant is what is wanted, but an interested, encroaching one to be avoided;" one in some degree analogous to the import of the travestied form of the saying. *Drut, druijt, draut* (in German *traut*) confidant, trusty one, faithful one, and travesties into *truth*, *d* and *t* intermutating in sound, and either representing our *th* in Dutch. *Nood*, necessary, wanted, and sounds *not*. *Spie, spiede, bespieder*, spy, watch, scout, overseer. *Hoeck, haeck*, hook. *Aet*, bait, food. *Al*, entirely, altogether, *omninò*. *Te heim*, in secret. *'S, is*, is. The travestied and original forms have the same sound, when the latter is duly pronounced and read currently.

HE TRIPPED UP HIS HEELS.

He supplanted him, he took all chance of success *from him on the* occasion in question; he destroyed *his hopes in this case. Hie* trippt hope; ijse ijl's; *q. e. in this case, hope being* trodden under foot

[destroyed], *dread about it* [fear and anxiety concerning it] *is useless* [idle]; all hope being extinct in regard to this affair, it is useless to think further about it, and we should turn our views towards some other prospect [object]. As a moral it implies when all rational hope has been disappointed in one direction, it behoves us to turn our exertions to another, and never to give way to despair, come what may. *Hope*, as with us, but sounds *up*. *Hie*, *hier*, here, in this instance. *Trippen*, *trappen*, to tread under foot, to trample upon. *Ijse*, dread, fear, anxiety. *Ijl*, ijdel, idle, vain, useless. *Ijse* when aspirated, sounds *his*. Our term *idle* is the Dutch *ijdel*, vain, useless, empty; an *idle man* is a useless man; *idle time*, unemployed time, and so useless time. But *ijdel* is, in the ground, no other than the Latin adjective *idolum*, εἴδωλον [idol], and we have preserved our pronunciation of the *i* in *idol*, in the term *idle*. It was carried among the then heathen and idolatrous Dutch, by the missionaries who went out from England to convert them in the seventh and eighth centuries; and who in their zeal for conversion, among their reasoning, mixed a largely proportioned reference to the nothingness, emptiness, insignificance, and vanity of *the idol*, the object of the heathen's worship: a thing hewn and shaped by his own hand from a worthless material, inanimate, and plainly powerless, therefore a visibly useless protector to have recourse to. And the Latin *idolum* being the term constantly recurring in these admonitions and instructions, as the object to which the above vilifying epithets and contemptuous appeals were applied by their English instructors, it became in use as an epithet identified with the qualities, imparted by the terms applied to it by the missionaries, was infixed in the *language of the country*, and has since returned to *us*, *as the descendants of* those low Saxons or *Dutch*, *afterwards established in our country from*

being its subduers. According to Bilderdijk, this is not the only term incorporated with the low Saxon language, which testifies the conversionary visits of the English missionaries among the people to whom it belongs. JOHNSON perceived the absurdity of the etymologies of this term, as given by JUNIUS and others, and wisely rejects them all, while he merely tells us it is the Anglo-Saxon *idel*, which is no more than saying *idle* is *idle*. HORNE TOOKE sagaciously informs us, he is persuaded the word (as well as *to ail*,) is grounded in the Anglo-Saxon *adlian*, *adilian*, *grotare*, *exaninire*, *corrumpere*, *irritum facere*; but *adlian* is simply the dialectically diversified Dutch *ijdelen* [to empty, to exhaust, to make useless, to take away from, to take out] and formed from *ijdel* as above explained; and thus like all reference to the Anglo-Saxon dialect as a source of our terms, either a putting the cart before the horse or else an ignorant tit for tat. It is probable our *to addle* may belong here; but of this in another article. *An addled egg* is a useless egg; *an addled head*, an empty or useless head, a head in vain; i. e. the same as none. CHAUCER occasionally spells *idel*, *idil*, for *idle*, and so nearer the true word. But I suspect *to ail* is from quite another source, and that HORNE TOOKE is wrong in regard to this word every way, as will be explained under *to ail*.

> "Eternalle God that through thy purveyaunce,
> Ledist the world by certaine governaunce,
> In idle*, as men saine, ye nothing make."—CHAUCER.

"God saieth, thou shalte not take the name of thy Lorde God in vaine or in IDELL*."—APUD EUNDEM.

> "I praie you let me be all still,
> For ye maie well, if that you will,
> Your wordis waste in IDELNESSE,
> *For uttirly* withoutin gesse,
> *All that ye* saine, is but in vain."—IDEM.

* *In vain*, uselessly, on an unsuitable occasion.

"Behold and see that in the first table
Of his God, is hostis honourable,
How that the second hest of him is this,
Take not my name in thine vain amiss."—Idem.

One. The word *idole* [idol] is found in some of the old French writers under the form of the Dutch *ydel*. The following extract is from an old translation of the Bible into French. *Si importerent l'* VULE *en la statue Baal hors de son temple, si l'ustrent* * *à tut le temple detruiserent, sien firent lungagne* † *et despit Baal.*

WHAT IS BRED IN THE BONE WILL COME OUT IN THE FLESH.

That, the source of which is inscrutable, is not easily prevented coming out [appearing] at one time or other [upon some occasion or other]; that which takes its course from an impenetrable recess, is not to be effectually arrested. *Wo hoet in breed in de bonne, wel kum houdt in de vel leche*, q. e. *where mutual malice is rife in a quarter, however frequent the palliatives, it cannot be prevented from breaking out at times;* where secret jealousy is mixed up in the society of a certain portion of the community, however frequent the attempts [pains taken] to extinguish or allay it, it is difficult to keep it under [to stifle it]. And thus resolves into a meaning analogous with that of the travesty; but by another direction of sense and form of words, which are however similar in sound, omitting the separate in *houdt*, which then has that of *out*. *Hoet*, *hate*, secret, untractable malice, dissimulated desire of revenge. *Breed*, broad, extended in each direction, wide-spread. *Bonne*, a street, a particular

* Burnt, from *ardeo*, the Latin *ardere*, [are of few, the *fire burns*].
† Dung, a heap of dung or rubbish, from *lue*, *lum*, whence a Latin *limus*, mud, filth.

being its subduers. According to Bilderdijk, is not the only term incorporated with the Saxon language, which testifies the conversioı visits of the English missionaries among the pe to whom it belongs. JOHNSON perceived the ab dity of the etymologies of this term, as given JUNIUS and others, and wisely rejects them while he merely tells us it is the Anglo-Saxon i which is no more than saying *idle* is *idle*. Ho TOOKE sagaciously informs us, he is persuaded word (as well as *to ail*,) is grounded in the An Saxon *adlian, adilian, grotare, exaninire, corr pere, irritum facere*; but *adlian* is simply dialectically diversified Dutch *ijdelen* [to empty exhaust, to make useless, to take away from take out] and formed from *ijdel* as above explai and thus like all reference to the Anglo-Saxon lect as a source of our terms, either a putting cart before the horse or else an ignorant tit for It is probable our *to addle* may belong here; bı this in another article. *An addled egg* is a us egg; *an addled head*, an empty or useless hea head in vain; i. e. the same as none. CHAU occasionally spells *idel, idil*, for *idle*, and so ne the true word. But I suspect *to ail* is from c another source, and that HORNE TOOKE is wron regard to this word every way, as will be expla under *to ail*.

> "Eternalle God that through thy purveysunce,
> Ledist the world by certaine governsunce,
> In idle *, as men saine, ye nothing make."—CHAUC

"God saieth, thou shalte not take the name of thy l God in vaine or in IDELL *."—APUD EUNDEM.

> "I praie you let me be all still,
> For ye maie well, if that you will,
> Your wordis waste in IDILNESSE,
> *For* uttirly withoutin gesse,
> *All* that ye saine, is but in vain."—IDEM.

* *In vain*, uselessly, on an unsuitable occasio

"Behold and see that in the first table
Of his Creed, to hearts honourable,
How that the second best of him is this,
Take not my name in vain."—Idem.

Obs. The word *idole* [idol] is found in some of the old French writers under the form of the Dutch *ydol*. The following extract is from an old translation of the Bible into French. *Si importerent l'ymage en la statue Baal hors de son temple, si l'ardirent* * *e tut le temple detruiserent, sicu ferent lungaigne* † *et dempt Baal.*

WHAT IS BRED IN THE BONE WILL COME OUT IN THE FLESH.

That, the source of which is inscrutable, is not easily prevented coming out [appearing] at one time or other [upon some occasion or other]: that which takes its course from an impenetrable recess, is not to be effectually arrested. *Wo haet is breed in de bonne, wel hum houdt in de veel leeche*, q. e. *where mutual malice is rife in a quarter, however frequent the palliatives, it cannot be prevented from breaking out at times;* where secret jealousy is mixed up in the society of a certain portion of the community, however frequent the attempts [pains taken] to extinguish or allay it, it is difficult to keep it under [to stifle it]. And this resolves into a meaning analogous with that of the travesty; but by another direction of sense and form of words, which are however similar in sound, omitting the separate in *houdt*, which then has that of *out*. *Haet*, *hate*, secret, untractable malice, dissimulated desire of revenge. *Breed*, broad, extended in each direction, wide spread. *Bonne*, a street, a particular

* Burnt, from *ardeo*, the Latin *ardere*, [are of fire, the *ire burns*].
† Dung, a heap of dung or rubbish, from tun, tum, whence Latin *tinus*, mud, filth.

division of a city; and possibly the origin of *bone* in *Marie-le-bone* [Marybonne], as the well-known London district so called. *Wel kum*, with difficulty hardly, scarcely. *Inhouden*, *houden in*, to keep within, to contain, to restrain. *Veel*, much, frequent. *Lessche*, as the contracted participle present of *lesschen*, to quench, to allay, to extinguish, to appease, to repress, to make to leave off or go away; and seems to be connected with the Latin *laxare*, and *lassare*, and of course with the French *lascher* and *laisser*, and Italian *lasciare* and *lassare*, in the ground sense of to set free, to loosen, and to let go; and thus to leave, to leave off, to tire of.

A TOAST.

The modern familiar compliment, as a call to share in the circulating glass; but formerly the jealous challenge of amity and faithful hospitality between the ruder members of a then insecure and precarious state of society. *Er toetst*; q. e. *that tries*; this proves; that [this] is by way of seeing whether he will accept or not my call on him for his friendship, or giving me safe hospitality while at his board. But the ground sense is the fact of touching [bringing into contact] as the best proof or the surest mode of ascertainment; and of which the mutual touching of the glasses, that was made at the time between the challenger and challenged, was the conventional sign; in those days accompanied by a jealous symptom of security from treachery by the act of holding the unoccupied hand, while they lifted the other to empty the glass. Hence the now familiar and mechanical shake by the hand in sign of either intimate acquaintance, or conclusive affirmative of a bargain or word given. The familiar phrase of *to challenge a man*, as the festive *call for him to* fill a bumper to the toast in question, *has still survived* that state of society, when it carried a truer import of the rough form of which it

as an uncouth sample. So that *a toast* is
y a surviving remnant of a form by which safe-
on the host was demanded by the guest, in
when no better pledge for it could be obtained.
t, sounds *toast*, and is the third person singu-
f the present tense of *toetsen*, to bring to the
, to put to the test, to try, to prove, to feel,
y by the feel; and implies rather the evident
, than the actual and material contact of the
s in question; and when we say *to touch the*
, to touch is then as the travesty of *toetsen*,
sense of *to try*, *to prove*; for in a literal im-
it would be nonsense, nay death. But *toets-*
[touchstone], though apparently as that which
y contact, is in its true sense, as that which
s by a natural and peculiar quality, inherent
h kind of stone, and is *test stone*. *Toetsen*
t the source of our *to touch*, as has been al-
said in the second preface to this essay, but
r of our *to taste*, as a modification of *to touch*,
formerly used directly in that import, as
e now is by the Italians, and *taster* [tater] by
rench. The Latin *testare* in the sense of to
, to show, to attest, is evidently of a same
, and so is the term *tasten*, as proving the sex
species which bears them. JOHNSON, by the
he gives to the term in his dictionary, leaves
doubt whether he does not impute its source
Latin *tostus* [parched, roasted], most proba-
e real one of *toast*, as roasted bread; but
nly not of *a toast*, as that which has been
ned above. I am not aware of any other at
at an etymology for this term, except that
by MR. THOMPSON in his ETYMONS, who brings
of the Anglo Saxon *ætettan* [to dedicate, to
ate, to consecrate], from which he supposes
rm of toasett, but why it should mean toast,
w it came into that shape, he has left us to
t if we can.

That is a stone, that men may well aspien,
That ilke stone, a God thou wolt it call,
I rede * the let thine honde upon it fall
And TAST † it well and stone thou shalt it finde,
Sens that thou seest not with thin eyin blinde."
CHAUCER.

TO STALK.

As to walk in an affectedly [unnaturally] upright posture, slowly, stiffly, and gradually, to march with an assumed stateliness, has, I believe, its source in the term *stalk*, formerly used for the stem of a ladder, when that utensil had but one, across which the steps were fastened, so as to project on each side to serve the mounter of it, and subsequently transferred to the plural number when that was parted into two, between which the steps were then placed athwart. The stalk was used for the ladder itself, and *to stalk*, to climb [ascend], and so put in use the ladder, the mounting of which necessarily implies an upright, slow, formal, step-by-step manner of going or walking; which manner, when used unnecessarily on ordinary occasions, is evidently an affected and ridiculous manner of proceeding, and in this sense the verb is used.

"With his own hand he made them ladders thre,
To climbin by the ronges and by the STALKES ‡,
Into the tubbis hanging by the balkes."—CHAUCER.

"I STALKID even unto his backe,
And there I stode as still as ought."—IDEM.

STALK.

The noun, in the direct sense, as that which supports the fruit or foliage, either in a general or

* *Advise*, counsell. † Touch, feel, try.
‡ *The sides* or holdings; not as HORNE TOOKE, in his *Diversions of Purley*, and Mr. Urry, in his Glossary, explain it, the *steps*, which are the *ronges*.

special import, is evidently of a same stock as the Dutch *stael*, *stele*, *steel*, stem, stalk, stick, of which the diminutive would be *staelke*, as a little stem or STALK. The thema is *sta-en*, to stand; whence *sta-el*, *stael*, as the standing, or that upon which it is *stood*, and thus the supporter, which a *stalk* is. Horne Tooke derives the term from the Anglo Saxon *stigan* [ascendere], which is the Dutch *stigen*, to mount, and thinks it should be spelt *stawk*; but how is *stalk* connected either in sound or sense with that verb? And why should it be written *stawk*? is it to be found any where under that form? But the phrase *a stalking-horse*, in the sense of a blind or cover, a concealment, is, I suspect, as the travesty of *a stauching horse's*; q. e. *in this case a blind* [*a covering*] *is requisite* [proper, necessary]. *Stauching*, *stanking*, as the old form of the participle present of the obsolete verb *stauchen*, *stanken*, to stake up or round, to block up, to environ, to beset by stakes, to obstruct or prevent the seeing into by that which stops or surrounds; unless, instead of *stauching*, the original form was *stauche hin*, and thus as *covering in this case*, *stauche* being the contracted form of *stauching*, and *hin*, *hean*, hence; but, either way, it comes to the same thing. *Horse*, the contracted participle present of *hooren*, *behooren*, to belong to, to appertain to, to be proper for, to behove. 'S, is, is. The *l* in *stalk* is paragogical, and introduced merely to lengthen the sound, so as to represent the original pronunciation of the double broad *a*. Johnson derives the phrase from *stalking* and *horse*, and says it is as a horse, real or fictitious, by which a fowler shelters himself from the sight of the game; but does he mean to imply that *stalking* stands for *real or fictitious*? or else what does he mean to make of this term? It is a *groundless fancy*. When however he defines the *phrase as a mask*, a pretence, it is in a true sense; for the ground import refers simply to a covering, or

concealing, an obstacle to the being seen; a putting out of sight [view].

"Let the counsellor give counsell not for faction, but for conscience, forbearing to make the good of the state the STALKING HORSE of his private ends."

HAKEWILL ON PROVIDENCE.

"Hypocrisy is the Devil's STALKING-HORSE, under an affectation of simplicity and religion."—L'ESTRANGE.

In Bailey's dictionary, will be found the phrase STALKING HEDGE as a *hedge* made use of by fowlers to conceal themselves, while lying in wait for their prey; and *stalking* is there as in *stalking-horse* explained above.

A STAG.

As the full grown buck or male of the deer-kind; a male deer five years old. In the first year called a *fawn*, in the second a *pricker*, in the third a *sorel*, in the fourth a *sore* or *staggard*, in the fifth a *stag*, as then full grown. And I take the term to be as *staeck* [*staak*] in the sense of stem, stock, and thus source [producer] of the race; and *staeck* is groundedly the same word with the Dutch and our *stock*, when in the sense of a race, family, source of descendants [progeny]. So that *stag*, as *stock* [progenitor] producer of its race, has the same import as sire in regard to the horse-kind, which I take to be formed in an analogus direction of sense, and to be the travesty of the Dutch *saeijer*, sower, scatterer of that which produces the sort again, breeder, originator, *seminator*; also spelt *saeder*, and then the source of the Latin *sator* [sower] begetter, [father], and in both forms rooted in *saeyen*, *saeden*, to sow, to seed, to scatter [spread] seed. *Staeck* sounds *stag*, the *g* and *ck* intermutating in the utterance. *Saeyer* sounds precisely as we pronounce *sire*. When *sire* is used by us in relation to the head of a social state, it is in the patriarchal impor

of father of those over whose means of happiness he is appointed to preside; and so it is when the term is used by the French for the same magistrate, and though now become a solecism in language, was not so in its origin and in another form of society. To add the ground themes of *stacck*, *stock*, and *mayer*, so as to connect their various effects and meanings, would be an over-tedious prolonging of this article. *Agrorum* SATOR; *olea* SATOR; SATOR *hominum atque deorum*; *omnium rerum pater et* SATOR; *omnium rerum* SEMINATOR *et* SATOR, SEMINATOR *omnium malorum*; are all sound phrases, and in a same direction of sense. *Serere* [*sero*, *satum*] has the import of to produce, to beget, as well as *to sow*, and is at bottom a same word with our *to sire*, in the sense of to father, to beget. HORNE TOOKE, the *sire* of a long race of conundrums, tells us *stag* is the past participle of the Anglo Saxon *stigan*, the Dutch *steyghen*, to ascend; and thus as the animal which strikes you at first sight with his *raised* and *lofty* head; but this would do better for a *giraffe* [camelopardalis], or even a camel, and is a mere conceited guess; as a justification of which he has quoted the following line from ARIOSTO,

"*E cerva con la fronte alta e superba*;"

but what has that to do with a five year old male deer? His corroborative extract from the *Polyalbion* is still more vague and irrelevant. JOHNSON observes with a better fact, that the etymology of the term was uncertain to him.

"Say what stock he springs of." BEAUMONT.

"Thou hast seen one world begin, and end,
And man, as from a second stock, proceed." MILTON

That *stacck*, *stack*, should resound into *stag*, or that *the k should* intermutate with g, is not an *precedented* instance, even in our own dialect, for *to stagger* was formerly spelt to stacker

"The night is wastid and he fell aslepe,
Full tendirly beginnith she to wepe,
She rist her up, and dredefully she quaketh,
As doeth the braunch, that Zephyrus yshaketh;
And husht was all in Aragone that cite.
As colde as any froste now wexith she,
For pite by the herte strained her so,
And drede of deth doith her so muche wo,
That thryis doune she fill in soche a were *,
She riste her up, and STAKERETH † here and there,
And on her handis faste lokith she;
Alas! quoth she, shall my handis blodie ‡?

WAR.

In the usual sense, is the same word as the Dutc *wer*, *were*, *weer*, *weyr*, arms, means of defence, an impliedly, of offence also; whence *geweer*, armou *weeren*, to ward off, to defend, with numerous oth words. *War*, in the Cimbrian dialect, was letter *oer*, but pronounced *war*. From the most remo antiquity, the terms *war*, *wer*, have been used the Dutch and its collateral dialects, in the sen of confusion, disorder, disturbance, discord; a is, I believe, to be met with in Melis Stoke's Chr nicle. Of equal antiquity in use is also the ve *warren*, *werren*, to confound, to create dispu [disorder], to cause contention [confusion], to a noy, to offend; and the same verb with our old *warray*, *to warrie*, *to warre*, now *to worry*. T French *guerre*, as well as the Italian and Span *guera*, are evidently a same word; and the Dut *oerlog* [state of war] is the same word differen lettered with *warlage*; q. e. the state of war, *sta belli*, *lage*, position, lay, as the past tense of

* Confusion, disorder, and at bottom the same worde w WAR.—*See following article.*

† *Staggereth.*

‡ *Are my* hands of a kind to commit murder [kill a w *am I* a woman suited to murder?

ay, *ok* *ingr*, from *ligger* [to repose, to lie down, to lie]. W is a very fluctuating aspirate, and has little or no stability, except where it forms the thema [characteristic syllable or letter] of a word. The Danish and Icelandick *Vest*, is the Dutch *west*, and our *west*, then *Vest* and our *west* are also one word, and the Dutch *wert* [a place, a locality] is the same with the Dutch *waard* [a ward, a quarter, a region]. The Franco teutonick *Vermeer*, our *Vermeer*, is the Dutch *Vermeer*. The Dutch *wexen* [verb], is *wexen*, *wexen*, *wexen*, augmenting, from *wexen*, to increase, to multiply, to add to, whence our *to wax*, in the same sense, and is the very word used by the old German to express the Latin epithet *Increscens*, in the formula of the title of their emperors. *Wetenschap*, proof, testimony, is *wetenschap*, true knowledge, visible proof, certain acquaintance with. *Weten*, know, is the same with *wissen* [whence our *wise*]. *Wedden*, to pledge, to decide, makes the Anglo Saxon *weddian*, in which dialect we also find *wedd*, *wedd*, *wedd*, used interchangeably for trial, and as our *wedd*. *Wammes*, doublet, is the same with *wams*. The Swedish *wäta*, the Danish *Vaade*, is the same verb with the Dutch *waten*, to wash. *Water*, *water*, is the preposition used by the earlier Dutch writers, and in the still earlier Franco teutonick *wasser*, is equivalent to the present *tot* [towards, among, counter to, unto] is nothing more than the still older Gothic *wid*, whence the Anglo Saxon *wid*, still occurring in the Dutch *widerwaard* [where our *wider* is a counter word, or that which was said from the other side to the question]. *Wasser*, *wasser*, *wasser*, [whence our new word *wasser*, out of drinking vessel or tumbler, are the same word]. The old German *wahl* is *wahl*, *wahl*, *wahl*, *wahl*, *wahl*, *wahl*, fortune, luck, war. With us, *war*, as southern, was sometimes spelt *wahr*.

"There maie no merchaunt live at ease,
His herte in soche a WHERR * is set,
That it quicke brenneth † for to get."—CHAUCER.

"Than gan I for to drawe me
Toward the bothum ‡ faire to se,
And Love had gette him in this throwe ‖
An othir arowe into his bowe,
And for to shotin gan him dresse,
(The arowe's name was simpleness);
And whan that Love gan nigh me nere,
He drowe it up withoutin WERR §
And shote at me with all his might,
So that this arowe anone right
Throughout myne eigh ¶, as it was founde,
Into mine herte has made a wounde."—IDEM.

"Full worthy was he in his Lord'is WERRE **
And thereto had he ridden nane more ferre,
As well in Christendom as in Hethness;
And evir honoured for his worthiness."—IDEM.

"In guerdon †† yet of that I have you served,
Beseche I you mine own ladie *fre* ‡‡.
That hereupon ye wouldin write to me
For love of Jovis, my right lode sterre,
That death may make an end of all my WERRE ‖‖."
IDEM.

"Than thought he thus, O blissfull Lord Cupide,
Whan I the processe have in memorie,
How me hast WERRIED §§ [WERRIED?] on every side,
Men might a boke make of it like a storie;
What nede is The to seke on me a victorie,
Sens I am thine and wholly at thy will. IDEM.

* State of anxiety, contention. † Burneth, burns.

‡ Bud, and here as rose bud, and the travesty of the French *bouton*.

‖ Instant, moment. § Hesitation, faltering, dismay.

¶ Eye. ** War.

†† Recompense, indemnity, and evidently the same word with the Italian *guiderdone* in the same sense, and probably as the Dutch *geweerding*, from *geweren*, to keep harmless, to indemnify.

‡‡ Fair; the metathesis of the Dutch *frai*, clear, and the same word in the ground with *vrij*, free, clear, and so void of *stain, spot, or* mixture; our *fre*, free, and the Dutch *vrij*, are *the same word*.—See vol. 1, p. 118.

‖‖ *Trouble*, strife, confusion, embarrassment.

§§ *Worried*, attacked.

Our old *to warishe*, in the sense of to get well, ure, is evidently the same word with the Italian *rire*, and the French *guérir*, in the same sense; another instance of the fickleness in regard to t of the aspirate represented by the form of *w*.

"Your doughter, with the Grace of God, shall warisne * escape. And all were it so that she right now were ded, e ought not, so for her deth, yourself destroy. Seneck , the wise manne shall not take to grete discomfort for deth of his children, but certes he should suffer it in pe- ce, as well as he abideth the deth of his owne proper ne."—Chaucer.

he old dutch *waerison* and the French *garnison* our *garrison* are also one word.

TO HOB-A-NOB.

'or two persons to make the glass in the hand ach to touch that of the other, previous to their king to each other's health. *T'u, ho'p er; nop!* . *To you! up there* [with your glass] *touch!* to you there, I speak, raise your glass, and e it touch mine. A prosopopœia, from the of two persons, with glasses in the hand, as at a ve board.

and *p* interchange in utterance; and *p* sound- b, makes *hobnob* of *ho'p nop*; so that *t'u ho'p op* makes *to hob-a-nob*. *T'u, te u*, at you there, ou there, as a call for attention. *Ho* as the ary form of *hough*, and here as the imperative *oughen*, to raise up, to elevate. *'P', op*, up. en, to touch slightly [*en passant*] and *also to* ce a matter cursorily.

A RACE.

in the phrases—a horse-race, a foot-race, a oot-race, a race between two maggots, a race

ot well, be cured, probably the same word with the *waren*, to preserve, to keep safe, to save.

against time, &c. &c., and in the sense of a finitely regulated course or trial (in relation progress) between the objects named for it. rye [rej] s. f. s. there (in that case) it is a p connected order of things' plan, regulation, disp what is to be done has been regulated by some conditions; it is there a series of a time [prescribe to be performed [accomplished] according to settled plan; according to an agreement made been hand. The term has no relation to ex swiftness, time, or distance, in its general sense, refers merely to a regulated progressive or of things, a predestined [predetermined] manner going on. A race may be performed with speed of the horse, or the speed of a messenger; a may be settled to compete with the swiftness of itself, or with the slowest perceptible motion, according to the fancy of its institutors. The race of life, is predestined order of life, the term [course of] life as ordained [regulated] by its author or gi the successive series of the moments [periods] which the course of life is destined to consist by will of its given [provider.] and rye is here in general sense, which is simply that of order, ar regulated progress, a successive series of things a determinate course. Rije, rye, rij, ry, either series, order, regulated progress, or as the mer has rule [measure is properly rije, the same word rijge, reche a line] whence the Italian rige in same sense; as well as a large stock of other words the Latin language, to be noticed elsewhere. Ra a turn, a course, rise, belongs here, and so d reyse, a journey, a stated course. But race a the phrase race horse has another source and is French race, the Italian razza, and the Spa razza, in the sense of known breed, renowned event, descended from a stock some of the memo of which have been distinguished, indeed, by ra and thus a horse with a pedigree, and race

ponds with the French *cheval de race*. Of
in this sense in another page. The French
for *race* as above explained is *course*, q. e. a
a go, *vicis*, and thus a *stated turn of going*.
ire les livres a la course, is, to take books by
urn or time, as is done when we take them
a circulating library. But in the literal sense
urse, *a race* could only consist of one turn or
goings; but in our sense of *race* it may, from
ound import, consist of any regulated number
cessive turns or sets of goings; and of which
t it generally so does. *Er rye's* sounds *a race*.
a rye drincken, is, to drink in succession, by
. JOHNSON derives *race* (as the context) from
slandick *ras*, a running or going on quickly,
race may be between maggots produced in
ut, and that can never be very quickly run.
uth the word has no relation whatever to
lity or speed; and JOHNSON's derivation is
ly a guess from similarity of letter. The word
y means a regulated series of doings, and it is
the *subauditum* or the context which tells the
e or kind of doings. *A running*, however quick,
not make a *race*; nor need a *race* be done by
ing.

y RACE of glory run, and RACE of shame."—MILTON.

a offensive war is made, which is unjust in the
sor; the prosecution and RACE of the war carrieth the
lant to invade the antient patrimony of the first
sor, who is now turned defendant; shall he sit down,
t put himself in defence?"—BACON.

he flight of many birds is swifter than the RACE* of
ast."—BACON.

GOOSEBERRY.

the fruit so called. *Gods beare* [beyre]; q. e.
erry of the homestead; the spontaneous berry

are used as a trope, and in reference to speed shown by
when made to compete in that regard.

most commonly cultivated in the land of the desmesne; and as *beyre* [berry] implied groundedly a suculent fruit with pips [acini], what we now term *the gooseberry*, was in fact the only spontaneous one worth the cultivating in a culinary view in the orchard or garden of the landholder of those days. In Scotland the *gooseberry*, is called singly, *berry*, as *the berry*, *per euphrasin*. *Goe*, *goed*, *guet*, in the substantive sense of farm, land, demesne, homestead, the landholder's house and grounds, the demesne lands of a property; property itself and also all kinds of property. *Item wie gien burger en is, die en sall ghien* GUET *op der stad weide staen;* q. e. moreover he who is no citizen [freeman] shall have no *cattle* in the city pasture. *Goês* is the genitive case of *goê*. *Beere*, *beyre*, *bese*, *besie*, *a berry* [*acinus*.] A GOOSEBERRY-FOOL, as a common rustick mess of mashed [crushed] gooseberries, is I suspect the traversty of; *Er goês beere vulle* [*volle*], q. e. *that is a crushing of berries;* a mass [composition, mess] of pounded [mashed] berries. *Er goês beere*, as above explained. *Vulle*, *volle*, the participle present of *vullen*, *vollen*, to full, to pound, whence the French *fouler*, to trample upon, to tread underfoot, to crush, as well as the Latin *fullo* [fuller]; but not a *brightener or cleaner by a mill*, as usually taken, but as the one who formerly trampled the cloth while steeping in water, to prepare and cleanse it by so doing, and the word is no derivative, as JOHNSON seems to have supposed, from *fulgere*. The thema of *vollen*, *vullen*, to full, is in *vo-en*, in the sense of to fold, to double, to complicate, and so to change the order of, to disorder, to tumble, to rumple. And *fullo*, as a *fuller*, is termed in Dutch *volder*, literally *folder*, rumpler, tumbler, which he is in regard to the means he uses to cleanse the cloth while soaking in water. Hence the Dutch *foolen*, to tumble about in play, or, as we say, *to play the fool with*, to have a game

tomps [tumplings], as well as our term *fool*, formerly *fole*, as one whose intellects are in a confused disordered state; and *folly*, in French *folie*, in Italian *follia*, I suspect is merely as *colle*, a disordering, and so a disordered state in reference to the intellect or mind. The French term *batifoler*, employed by MADAME DE SEVIGNE in the import of to toss about, in reference to hay, as is done in the making of it, is evidently grounded in *batten*, *batten*, to better, to improve, to make profit of; and *fouler*, to handle, to tumble about, to throw backwards and forwards, or up and down, as is done in haymaking. And is not our *to batfowl*, in the sense of to catch [ensnare] birds by beating the bushes, and so to disturb them in order to profit by so doing, also another expression grounded in the same terms, applied in another direction of use? Though JOHNSON tells us that *batfowling* is from *bat* and *fowl*! But what does that make? *Fowling* is not here as *bird hunting*, but as *fooling*, disordering, disturbing, beating; or else the term would be as a *bat hunt*! Poor spoil compared to the true one. We say, he has committed many *follies* in his youth, in the sense of he has committed many *disorderly* acts, has behaved in a *foolish* [*disorderly*] manner. The French *fou* and *fol* are the same word in the same way the Dutch *houden* and our *to hold* are. The French *un fol*, as a mad man, is as *un homme fol*, a person in a disordered [deranged] state of mind. And we say he is *deranged* in his mind, in the sense of he is mad [disordered] in mind.

> "*Als 't meisjen giet met nat*
> *Dat is te zeggen* [illegible] *mij wat.*" CATS.

q. e. When the maid [miss, girl] pours [throws] the water over you, it is as much as to say, come, let's have a game at tomps [come and play with me].

Obs. *Batifoler* is explained in the dictionaries, *to play with one* another like children, but evidently

so used by a sort of metaphor, and in reference t the sound and original import already given in thi article. No writer ever used words in a truer sens nor with a better taste or feeling of propriety, tha MADAME DE SEVIGNE, who employs this word i the meaning above explained.

A SHARPER.

A cheat; one fraudulent in his transactions wit others; one who is not to be trusted; one wit whom it is dangerous to have any dealings. *E schae hap er*; q. e. *mischief is what you have t expect there*; damage is the fortune that is to b met with in the person there; if you have an thing to do with that person, you have no other luc to expect than damage [than to have the wor of it, to come badly off]. The term has not, a JOHNSON supposes, any relation whatever to *sharp* either in the sense of cutting, or in that of acute minded [sighted]; no deteriorating quality is eve conveyed by that adjective; *sharp-sighted, sharp witted &c.*, imply nothing derogatory, but th reverse. *Sharp pain* is any thing but *deceitfu pain; a sharp cut with a whip* is no sham cu The term is evidently a corruption or travesty and, I have no doubt, of the above phrase. *E* there, in that person. *Schaé, schaede*, damage injury, mischief, misfortune, and the source of ou *scathe*. *Hap*, a chance, a piece of luck, a snap, bite, a catch, a happening. *Schaé hap*, by th double broad-sounding *aa*, and the sinking of th aspirate *h*, sounds *sharp*, as pronounced by us.

"SHARPERS, as pikes, prey upon their own kind."
L'ESTRANGE

"I only wear it in a land of Hectors,
Thieves, supercargoes, SHARPERS, and directors."—POPE

"*He should* retrench what he lost to SHARPERS, and upon *upon puppet-shows*, to apply it to that use."
ARBUTHNOT.

TO CLEAR STARCH.

wash linen apparel in water mixed with
to stiffen it for the purposes of the wearer.
stercken; q. e. *to stiffen linen cloaths*
: to fortify linen, to render it firmer and
re fit to retain its former position; and
n in that sense has given us our *to starch* in
use of *to stiffen* by the means *of starch*.
is a familiar contraction of *kleeren*, *kleederen*
cloaths, apparel] when used in compound
for a prefix; as in *kleêr-lapper*, a botcher, a
r of cloaths; *kleêr-maecker*, a taylor; *kleêr-*
a tub to wash cloaths in, &c. &c. And
in this phrase, has no relation to our term
the Dutch *kleer*, whence the Latin *clarus*, the
clair, and Italian *chiaro*, as well as the
gleire [the transparent jelly of the egg
ly *gleire* with us] though we have identified
onunciation of *kleer* with that of our own
ive. JOHNSON, in spite of his just under-
g of the meaning of the verb, tells us, it is as
and *starch!*

took his present lodging at the mansion of a Taylor's
who washes, and can CLEAR-STARCH his bands.
ADDISON.

lakid lime, chalke, and "CLEARE of an eye t."
CHAUCER.

e white of an egg in the raw state, in Italian *chiaro*,
ch *gleire*.
g, the Dutch *eye* in the same sense; and our term *eye* is
as *eye-ball*, and thus as the *egg* or the white-ball
contains the *pupil* or *apple* in the import of the whole
or also the ellipsis of *eye-sight*, which is as the sight
pupil] of the egg or egg-like ball, the white contained in
tet of that organ. JOHNSON defines the EYE-BALL, the
upil] of the eye. For APPLE OF THE EYE see Vol.
, of this essay; and PUPIL OF THE EYE is as its Latin-
equivalent, and both mean the sight of the eye or eye-
at which is held in the ball. Pupil is as pupilla and
counted for, in ainsworth's Dictionary, by the
extract; "*or pupa*, pupula, pupilla, quod intuentibus
ll.

A SCAPE-GRACE.

An indefinitely worthless person, one of an i
corrigibly perverted disposition; an unfeeling, a
consequently hopeless, ruffian; a thorough blac
guard. *Er's keye 'p gereé's*; q. e. *there's wron
head ready again for any thing!* there's the m
man again, prepared to do any kind of mischi
Keye is properly a madman, a blackguard, one w
a distorted [perverted] mind, and thus one on wh
no dependance can be placed, whose actions
under no due regulation of instinct, and so by nat
an incorrigible person. The term, in this sense
grounded in the thema *ka-en*, *ke-en*, in the impor
to turn, to twist, of which *keeren*, to turn, is the f
quentative form. And we say, *his head is turned*, a
mean *he is mad*; and also *he has a twist in his he*
in the sense of *he is partially* [*half-*] *mad*, in wh
last import the Dutch say, *hij heeft een keij in a
kop*; literally, *he has a twist in the head.* [*Wr*

similitudo papæ redditur:" and thus as the image-reflect
portion [looking-glass] of the eye, and so strictly and m
festly intending a distinct portion from the ball. Jons
appears to have been misled by a misconception of the w
in the following passage of Shakspeare—

"Be subject to no sight but mine; invisible
To every EYE-BALL else;"

but here EYE-BALL is used figuratively for the whole orga
part for the whole, and not technically or strictly.

"I feel my hair grow stiff, my EYE-BALLS rowl;"
DRYD

Here it is used in its technical and special meaning; unless
term *ball* in *eye-ball*, is as the travesty of *behaal*; q. e. *acquir
obtaining*, *reaching in*, *gathering in*, *collecting together*, tak
up, and thus as that part of the eye which takes up [gat
collects] the images of the objects before it, and so the sigh
the eye, in the same way that *apple of the eye* is the seizing or t
which seizes the images of things for the eye [see vol. I. p. 6
and then another term for the *apple of the eye*, formed i
same way. *Behaala*, *behaale*, the participle present of behaal
to acquire, to take or gather in, to collect, to obtain, to
together, and sounds as we pronounce ball.

as *wrung*, and that which is *wrung* is *twisted* *turned aside*.] From the same source we have ir terms *key*, as that which is turned round in the ck, and *quay* [in Dutch *kue-kueye-dijck*] as that ha is turned towards by vessels, as has, I believe, en before observed. A *keystone* is as the stone which the arch is *turned*. The *keys of a harp-ord* are as the points on which the tones from at instrument *turn*, or by which they are *turned* hanged]. *The key of a voice*, is as the pitch or unt on which all the other notes are turned, hanged, toned]. *The key to a riddle* is as that on ich its explanation turns, or by which it is turned to its true import. The thema of *keye*, *kueye*, *e*, a flint, has quite another import; one that longs to fire, and has been explained. *Ei's keye 'p vei's* sounds scapegrace.

To escape, *to scape*, in French *échapper*, in alian *scappare*, in Spanish *escapar*, in the sense to get off, to get from or out of, is, I believe, ounded on the Dutch *schep*, *schop*, *scoop*, shol, spade, as that which takes out, or that by ich any thing is taken or gotten out or from, ence *schepper*, to draw out, to take out, to *sop*, and also *schuppen*, *schoppen*, to eject, to ipel, to take out, to scoop out, turn out, to pplant. So that *to scape* would be simply *schepper* in the sense of take from or out, d thus to take away or off, and we say *he ok himself off*, in the sense of he took himself ay, escaped [disappeared]. *To let escape*, is let go out, from, or off. The Dutch *schop*, s the import of *pendulum*, regulator, as that ich controuls the movements of the watch or ck, and in French it is called *l'échappement*. *kop* also means a swing, and *schoppen*, to swing, vibrate. The Dutch *scop*, *scoppe*, French *échap* , *escapade*, and the Italian *scappata*, and *nish escape* and *escapada*, and our *scape*, in the

sense of a prank or evasion, a spirt, a lark, are the same word.

> "No natural exhalation of the sky,
> No scape of Nature, no distempered day,
> But they will pluck away it's nat'rul cause
> And call them meteors, prodigies, and signs."—Ib.

"A beause! a very pretty beause! sure some though I am not bookish, yet I can read waiting-gentle in the scape." Ibi

"I doubt not but to die a fair death if I scape hang Ibi

"What, have I scaped love letters in the holiday time o my beauty, and am I now a subject for them?" Ibid

The Spaniards say *escaparse tal o tal palabra*, t let such or such a word escape, to tell somethin madvertently, and we say, he let the subject [story out, or let it *escape* him; the French, *un mot la est échappé*. In other directions of sense the sam *echep* is also the root of another large stock of words

> "Pace of all charite the kay*,
> Which has the life and soule for to way."—Gower

TURN HIS HAND TO ANY THING.

As in the expression *he is [was] one who ca [could] turn his hand to any thing;* and in the im port of, he can [could] undertake any thing *soone* than want [starve], and implying the not bein scrupulous as to the means, or in respect to the natu of what is or was to be done, provided it answere his purpose. *Teeren is hende toe ene tijing;* q. *victuals and drink are close upon a thriving state* to have enough to eat and drink is not far fro being well off in the world; and implying, provide this is obtained, the manner is of less importanc the first concern is to get this: to which t following distich may be added as the episod

> "Get money, money, still,
> Let virtue follow it it will."

* *The quay*, harbour, and so a refuge, place of s [safety].

Teeren is here as, *to* eat and drink. [illegible]
ane chere, to feast, to feed; [illegible]
aning of to waste, to digest.
ar out, when it is the same word.
r, in the phrase *to wear and tear*.
nds *turn*. *Hende*, hard by, near, close.
ence our term *handy* in the same sense. *Hana*,
a place, is near to a place; *ana*, *cene*, one, a.
ing, as the old form of the participle present of
n, the same word with *tijden*, *tijghen*, and, in
ground, with *dijen*, *dijdan*, *dijghen*, to get on,
advance, to thrive, to swell out, to rise, to grow
ize, to become greater, as well as with our old
the, in the import of to prosper, to go on well.

> "*Ill mote he* * THE,
> That caused me
> To make myself a frere.
>
> SIR THOMAS MORE'S WORKS.

To die, as the above *dijen*, is sometimes used in
sense of to fill, to impregnate, to pervade, to
urate.

> "The sote † smell ysprang so wide,
> That it DIJD ‡ all the place about." CHAUCER.

The die, as the stamp or mark on coin, is
participle present of *dijen*, to advance, to in-
ase, to add value to, to give worth to; and thus
dijing, contracted to *dije*: *de dije* is the giving
ue to, and thus as that which stamps [marks,
kes known] the worth of the piece of metal on
ich it appears, and which piece, without such
or stamp, would have no worth beyond the
ue of the metal itself: and I suspect, that
, of which *dice* is as the plural, is no other
n the same *dije*, in the sense of the marks
ded to the bone or what else is used to
ke it of, which renders it suitable to its pur-

* *Evilly must he go on*, badly must he get forwards.
† *Sweet*, in Dutch *soet*. ‡ Saturated, filled, impregnated.

sens and without which set of marks the substa would be useless for such purpose. *Dice* is *dijes*, the plural of *dije*. And is not our old t *deis*, in French *dais*, as a throne or state-chair v a canopy, as *dije 's*, q. e. an addition, someth more than a common seat or chair, and thus in ring a chair with a canopy or head-piece, wl makes it a chair for state occasions, and so vances it to a station above the common chair or s for ordinary occasions?

> "This Cambuscan of which I have you told,
> In royal vestiments sit on his DEIS,
> With diademe, full high on his paleis,
> And held his feste so royall and so riche,
> That in this world ne was there none it liche."
>
> CHAUCE

The thema of *dijen*, *dijden*, *dijghen*, is in *de di-en*, *do-en*, in the sense of *to do*, to act, to eff as opposed to exist [be] in a state of inactivity *doing nothing*, as we say. Within the long lis terms which belongs to this stock, comes, I susp our old word *dey*, of which *dairy* is the frequ tative form, as the place where farm produce, m &c. is improved and extended in utility, by c version into other forms and states, such as ch of various kinds, butter, bacon, &c. And our term *dey* was as *dije*; q. e. *the doing place*, place where the substance in question was advan to other stages of improvement; and milk, or f produce, was the substance [material] underst [inferred] by usage; for all nouns, as has b repeatedly observed, are necessarily ellipsises; *dey* or *dairy* is used as a noun.

> "No deinty morcil passed through her throte,
> Her diete was accordaunt to her cote *,
> *Repletion* ne made her nevir sike,
> *A temperate* diete was all her phisike,

* *Cottage*, hut, farm-house, the Dutch kot.

> And wasteful, and lost * is substance,
> The goat so lost † her nothing for to dayne.
> So spoylaste as shent ‡ not her hede
> So wise drank ever she, or white or rede,
> Her lowde was most sewed with white ase.
> Milk and brown bread, in which she foule so fe.
> Sowde § baken ¶, and sometime an eye ** or tway,
> For she was as it were a maid† †† fay." Chaucer

From *dayen, dayden*, in the sense of to cause prosperity, aggrandisement and amelioration, to promote amplitude as well as prosperity in regard to the subject in question, *promovere in magnus aut melius, augere multa quodam interiori*, we have taken, I have little doubt, our old *dete*, now *deity*, in French *dieté*, which term I take to be simply as *dayde*, the something cause, the aggrandizing [the advancing, altering, improving] cause, and thus the promoter effector, causer] of good, the author of all human welfare and happiness; and *dayde* sounds as our old *dete* [deity], the *y* being the usual substitute for the old participle contraction *e* for *ing*. The Latin *deus, dea, deamus*, as well as the Greek *θεος, θεα, θεάω, δεω*, are also scions of this stock. *Deus, dea*, as *daye* [the participle present of *dayen*], used as a substantive with a Latinized or greeked termination, expresses the source [author, beginner] of good, of greatness, of improvement, of advancement, of prosperity, of happiness, the perfecter or perfectioner of all that is, the being from whom all efficiency of existence, as far as human perception extends, has proceeded. *Deus* has been derived by others from θεομαι, I contemplate, I look at, and

* Content of heart [mind].

† Hinder.

‡ Damaged, injured, hurt, in Dutch *schaden*.

§ Singed, scalded.

¶ Bacon, the old Dutch *baken, backe, back*, as *backen*, to bake, in the same sense.

** Egg, as the Dutch *ey*, egg, now *et*.

†† Dairy, dairy man, one who subsists by tending the cows of the land, and that which subsists on it, to his

overlook; but that carries no grounded [i
rent sense] of either good or bad result; and n
serve for a mere looker on, without interference
way or the other. The word has also been de
from τιθημι, *pono*, and thus as *positor*, but to
the foregoing objection applies as strongly a
θεομαι. But *dijen* implies to serve with effect, t
essential service, to better, to promote the good
welfare indefinitely.

> "Then whan thou goest thy body fro,
> Fre in the ayre thou shalt up go,
> And levin all humanite,
> And purely live in DIETE *
> He is a fole withoutin were †,
> That trowith have his countrey here.

Diet, in the sense of regimen in food, ru
bettering health, evidently belongs here; as
DIET, in the sense of an assembly of those wh
empowered to better the state of the public a
of their departments.

A RAKE

As one in constant pursuit of vicious prac
one recklessly abandoned to the pursuits of
suality, is, I suspect, the ellipsis of A RAKE-
which is as *er reke hell;* q. e. *by him h*
replenished; by such as he, hell gathers toge
by his like hell recruits its stock of inhabi
Of the import of the term *Hell*, it has al
been spoken in the first volume of this
at pages 85, 86. So that, according to that
of the word, the sense of the phrase *a rake*
would be one who by his pursuits and prac
gathers up [lays up, provides] a store of remor
his mind [conscience], and thus a hell for hi

* *As a divinity*, that is in happiness, in prospe
ever-during good.

† *Defence*, as the Dutch were, in a same sense.

rake is also used in a milder or second
t, but one who evinces an eager propensity to
home amusements and diversions, and may
be applied even to a female. *Reke* sounds
and is the third person present of the potential
of the verb *reken*, *reecken*, *reyken*, *racken*,
ren to rake, to gather together, to collect,
ren to reach, both in the sense of to stretch
ther and also of to touch (attain). *Rich* and
reching here as extend of means, or means by
personal influence is extended. Hoyns
derives *rake* (the tool) from the Gothic
n. But *rake* is simply the Dutch *reke* in the
sense and sound, and *rikgan* (*conquerere*, *col*
as merely *reken* in another but collateral
l, called Gothic, and one no more the source
than Anglo Saxon is of English
e. In this source Mr Lower also includes a
of hay and a *rick of hay*, but who ever heard
rick of hay? *Rick* is also spelt *reck*, *rake*,
e grounded in *reecken*, to smoke, to send forth
ur, of which it is as the participle present, and
e to that process which takes place more or less
regard to every considerable accumulation of
hay or grass. Jonnson derives *rake*, as the
gate, from the French *râcaille*, *racaille*, re
rubbish, trumpery, and also mob, as the refuse
ners, and formerly in use with us under the
e of *rackal* in the same sense, to which he
the Dutch *rekel*, dog, but how is *rake* as com
d used to various purposes, to be got out of
, rubbish, mob, or dog? But *rackal*, as poor
, and so the trope for poor people, I take to be
ackal, q. d. *bare as satin* (silk), or *silk bare*.
thus as poverty itself; for what bare or more
ed than the surface of satin (silk)? The term
no connection with *wacat*, already accounted
n the first volume. Bare, silk, satin, hand, have
without any thing.

as within all the grettist clerkes han had ynough to don, as who saith gathered up clene to forne 'hem, and with sharp sithes of conning al mowen, and made therof g REKES * and noble, ful of al plenties to fede me and n unothir."—CHAUCER.

"But for to make short my tale,
And not to tary longe,
He ordeynid him ther a quest
Of his own men so strong.
The false Justice and the Sheriff
Bothe were hongid hie,
To weyvin ther with the ropis,
And with the winde drie.
And also the twelve Sisouris †,
Sorrow have that REKK ‡
All they werin yhongid
Full faste by the nekk." CHAU

"This ilke monke let old thingis to pace,
And heldin after the new world the trace.
He gave not of the text a *pullid hen* §,
That saith that hunters be not holy men,
Ne that a monke, whan he is RECHELESS ¶,
Is likenid till a fish, that is waterless:
This is to say, a monke out of cloystre,
This ilke text yeeld he's not worth an oystre."

I

"Suche fine hath lo! this Troilus for love,
Suche fine hath all grete worthinesse,
Suche fine has his estate royal above,
Suche fine his lust, suche fine his noblesse,
Suche fine has this false world 'is brotilnesse,
And thus begun his loving of Creseide,
As I have tolde, and in this wise he deide.

O yonge and freshe folkis, he or she,
In which that love upgrowith with your age,

* Heaps, ricks, masses. † Assessors, Jurors.

‡ *Sorrow befall those who care about it* [ruck, pain, torn themselves about their being hung]. *Rekkin* is some written *to recks*; but is there as *recken*, to stretch out, a *to ruck*, and then to pain or torment. Hence *reckless* and *lessness*, as without pain or care, and so *careless*, *thoughtles*

§ *A sick hen*; a hen with the pip. Pullid as *puling*, *nected* with French *piauler*, piailler.

¶ *Abandoned*, free from care or thought in regard *sequences*.

Repairith home from wordely vanite,
And of your hertes up castith the visage
To thilke God, that after his image
You made, and thinkith al n'is but faire,
This world that passith soone, as floure faire.

And lovith him, the which that right for love
Upon a crosse, our soule for to boy,
First starfe * and rose, and sit in heven above,
For he n'il falsin no wight dare I sey,
That wol his hert al wholly on him ley;
And soone he heat to love is, and most meke,
What nedith falsid lovers for to seke?

Lo! here of paintims † cursid olde rites!
Lo! here what al their Goddis may avalle!
Lo! here this wretchid world's appetites!
Lo! the fine and guerdon for travalle
Of Jove, Apollo, Mars, and such RAMMALLA! ‡
Lo! here the forme of olde clerkis speche
In poetrie, if ye ther bokis seche!" CHAUCER.

DOWN ON HIS MARROW BONES.

As in the expression, *he must be brought down* *his marrow-bones*, and implying he must be de to repent of it in earnest, he must not be led with but fairly made to feel regret. *Doe* *n aen ijne, maere rouw bij hoon's*; q. d. *bring* *vor into him; for that repentance follows dis-* *ace is a mere fable*; inspire him with dread, n't trust to the mere effect of shame upon him. half jocular form of recommending the person in ation should be made to feel something beyond mere exposure of his fault. *Doe aen*, as the erative of *aendoen*, to bring on, to inspire, to lict. *Ijne*, horror, dread. *Maere*, *mare*, a fable, mere story, not to be relied on. *Rouw*, re tance, grief. *Hoon*, disgrace, shame, infamy. INNON says *marrow-bones* is a burlesque term for *ees*. But what has *knee*, which is simply the

Died, as the Dutch *sterfe*, *sterft*, *stered*, in the same *sterfbed in deathbed*; *sterfliffe*, mortal; *sterfte*, mortality. *Heathens*, pagans.
Rubbish, worthless stuff, of no value, rub.

and between the leg and thigh, to do with *marrow-bones*? This groundless conception of the meaning has wholly sprung from the expression *upon his knees* implying submission; a sense somewhat analogous to that in which the above expression carries in use. *S' is*, is. *Hun*, him, or them. *Doe hun aen ijse* sounds, *down on his; maere-rouww* sounds *marrow; bij hoon's* sounds *bones*.

A boon; a favour, a grace, a benefit; as when we say, *the boon was granted*; *he asked it as a boon; &c. &c.; Er by hoon*; q. e. *there by favour* [grace, consent]; by having the sense of at hand present, the expression amounts to the inclination or favour being there in the person of the grantee of the favour asked. *Hoon*, *hone*, favour, grace vote. *Bij hone* sounds, *bone*, and so *boon* was formerly spelt by us. I suspect, the term *bonny* q. e. *well-favoured*, graced with a pleasing aspect belongs here. *Boon* was not only spelt *bone*, but also, at times *bene*. The Latin terms, *bona*, *good* [favours of fortune], *bonum*, a blessing, *bonus* kind, favourable, as well as in all the other senses to which these words have been extended by us evidently belong here; and the y of the preposition *by* accounts for the *u* in the Italian and Spanish *buono* and *bueno*, the older or rustick form of *bonus*, surviving in the present Italian. As the form of our antiquated *bene* does in the Italian *bene*, the Latin *bene*. An Italian says, *va bene*, *lot it goes on favourably*; just as could be asked [desired]. *Eh bene!* for granted, admitted, what then? *Linguisque animisque favete: nunc dicendi* BONA, *sunt* BONA *verba, die. In* BONIS *aut per ditis rebus. Bonisque rebus agit lætum convivam* BONUS *nuncius, &c. &c.* are sound expressions in which the word as explained includes the idea of *favour*, *good* will, kind inclination. Bene tibi *ex animo volo*; I wish you well from my heart. But *the adjective*, in the import of jovial, merry, like

hospitable, is an one of a temper or disposition favourable to society, social intercourse; and such is a *boon companion*. And the sound and old term of the BONES, for dice, is, I suspect, as the travesty of *die by hone's*; q. e. *all this is a matter of favour* [*luck*]; every thing here is mere favour [luck], all that is done by these playthings, is to decide favourably or unfavourably between those who are using them for that purpose. *Luck*, from the very nature of the word, includes uncertain fortune [event] and thus either a good or a bad, a favourable or an unfavourable issue, and is in fact in itself no other than a happening, a taking place, a coming to pass. The term *the bones*, as dice, can have no relation to *bone*, as the substance [material] commonly implied by that word, for *dice* may be made of any suitable substance, and the nature of the material has no share in the origin of the term. *To play at dice*, is to play at hazard; to play a game of chance, its players are as *sequentes aleam non rationem*. *To set all upon a die*, is to set all upon *luck*, favourable or unfavourable as it may turn up.

> "Hecabe came, and she his fendis sone
> And shlit first, he had of them a BONE,*
> That none of them none argumentes make
> Agenst his purpose that he hath ijtake." CHAUCER.

> "For Godd' is love I bide the † a BONE
> To let me alone, and it shal be thy best." Iden.

> "And when the mule was sackkid and ybound,
> This John gath out and tynt his horse away,
> And gan to crie, harow and welaway!
> Our horse is lost, Alein, for Godd' is ‡ BONES,
> Step on thy fete, come forth ‖ atones." Iden

> "Sevin is my chance, and § thin five and thre,
> By Godd' is atonis, if thou false plaie me,

* *A favour, grace.*
† *Favour, blessings.*
‡ *Thine, your's.*
§ The same as before.
‖ At once.

This daggir shall thorough thine harte go.
This fruict comith of thilke * BONIS two,
For swearing, ire, falsness, and homicide. CHAU

"But then my study was to cog the dice,
And dextr'ously to throw the lucky sice:
To shun ames ace that swept the stakes away;
And watch the box for fear they should convey
False † BONES, and put upon me in the play."
DRY

DOG.

As a reproachful term for a despicable man. ellipsis of *doghe-niet* [*deugh niet*]; q. e. *a wo less person*, a villain, an abandoned person; lost to all sense of virtue, *un vaurien*, *un coq nequam*, *furcifer*, *profligatus*. *Deughen*, *dog dooghen*, to be of value, to be worth; and *dogh* the participle present of *doghen*, and thus *b worth*. *Niet*, nothing. Could it enter the hu head to make dog [as the animal] the trope of man villainy, human worthlessness? The n useful, watchful, faithful, sagacious, endearing, popular, of the living kinds among us. *A* the type of human villainy! This is more like li ling language than using it to its intended purp We say *a man is a beast*, but that is in the gen sense of a being without intellect, a mere being, beast kind, simply a living existence or being; implies no villainy or general depravity. I merly *beast* [spelt *best*], with the epithet *reasona* was used in the same sense as we now do the ph *a reasonable being*, as a human being.

* Dice, as the decider of good or evil luck [favour or unfavourable turns].

† This whole extract is quoted by JOHNSON under the l *bones*, as belonging to *bone* in the usual sense, in which he bably believed the term *bones* to be used, and they as impl *playthings* made of that material.

"*I know* the infirmity of our family; we play the *companion*, and throw our money away in our cups."
ARN

"I never heard a passion so confus'd,
So strange, outrageous, and so variable,
As the poor * Jew did utter in the streets." SHAKS.

"Mayest thou not tell than what thing is a man? Askest thou not me (quoth I), whether that I be a reasonable mortal man? I wote well and confesse that I am it."

BOKE OF BOETHIUS AFTER CHAUCER.

A BONE OF CONTENTION.

As when we say, *I foresee that will be a bone of contention among them*, and meaning a subject of dispute between them. *Er by hoon af, home tene sij aen*; q. e. *all chance of favour being off, irritation* [anger] *introduces itself among them*; all chance of the affair being settled by good will between them, anger [ill will] is engendered among them. *Bij hoon*, by favour, kind inclination, kindly feeling, as explained in the penultimate article. *Aen homen, homen aen*, to come on, to approach, to grow up, to produce, to appear; of which *home* is as the third person of the present tense in the potential mood, and sounds *con*, the *m* and *n* being proximate sounds, and frequently interchanging; *con* and the Latin *cum* are the same word in composition; *merry-thought*, was originally *merre-toght*, &c. &c. *Tene*, participle present of *tenen, teenen, tanen*, to irritate, to provoke. *Sij*, them. *Aen*, on, upon. So that *home tene sij aen*, sounds *contention*.

IT BROKE NO BONES.

Said of some transaction which was completed at once [off hand], something done as a matter of course, and consequently without formality or compliment; no favour being asked or wanted, it left the parties as they were before in relation to each other. *'Et broke nod by hoon's*; q. e. *that which is the custom can hardly be said to be a favour* [when

* Villainous, worthless.

complied with]; a usage can scarcely be deemed a grace [when followed]. The expression serves in relation to parties who have been accidentally brought into communication with each other upon no other grounds than that of some matter of business, about which the right on one side was so manifest, it was complied with as of course, and so ended the communication without ceremony. *Broke*, custom, usage, [*koren ende broken, leges et consuetudines* unwritten law, tradionary rule]. *Noô, noode*, not easily, hardly, scarcely. *By hoon*, as above explained. *'S, is*, is.

HE MADE MY HAIR STAND ON END.

He drove me to my wit's end; he brought me to the highest degree of exasperation [bitter feeling, either of anger or dread]. *Hie meid meê heere's taend aen end; q. e. at times even the handmaid herself is at last provoked by domineering;* in some instances the female slave [captive] herself is roused into anger [incensed takes fire] at the harsh treatment of the master. Implying something done or said by the one in question, on the occasion referred to, so outrageous and insufferable, that it had in spite of all forbearance, excited the utmost alarm [resentment] in the breast of the witness [or else sufferer]. *Hie, hier*, here in this case. *Meid*, maid girl, young female, also a handmaid, a female slave captive, bondswoman; with us *maid*, in Anglo-Saxon *maed*, in Icelandick *mey*, in Gothick *magati* and *mawi*, in Turkish and Persian *maad* or *madach* as a general term either for a woman or female creature indefinitely. The Egyptians use the term *neit* in this sense. *Meid* is properly in a relative import, or as an adjective quality, and as the antiquated *gemeid*, fair, decorous, properly, *gemooid*, *from mooi*, used in the sense of pretty, fair, clear spotless, but originating from the Eastern [Asiatick term *mooym*, in Coptic *moui*, q. e. water; fr

word Moses derived his appellative distinction, water-foundling, the infant found floating on

Maugd, as *maid*, in the sense of virgin, and state of maidenhood, is probably as *maght*, *potentia*, *id quod potest*, and thus as the ex- her sexual share in the reproduction of her ; in the same way that *kanne*, sex, springs the thema *ka*, *generare*, *producere*, *gignere*, and *kanning*, *potentia*, to which stock belongs also *kunnen*, to be able, formerly *to can* with us in a like direction of sense, the technical of our terms *impotent*, *impotence*, *impotency*. *maid* formerly was applied to one of the age of ty of either sex; and as grounded in *maacht*, simply the import of *puber*, *cui natura pu- tem dicit existere*. *Med*, *made*, *made*, *met*,

Taend, *getaend*, as the participle past of *tanen*, *tenen*, *teenen*, to irritate, to provoke. , as the participle present of *heeren*, *heeren*, *meeer*, to lord it over, to use an imperious or conduct; and the source of *heerschen*, *to heer over*, to use harshly, to behave imperious- and thus provokingly, vexatiously, and so to mit either the moral forbearance or the physical r of means; whence, I suspect, the French *ver* and *out to harass*, to tire out, to vex to ation, to fatigue the patience by exciting means. erb is grounded in *heer*, *master*, lord, overlord, ner, and the same word with the Latin *herus*, once in use with us in the same import. *Aen* n end. In the travestied and modern form, the ace is sheer nonsense; whose hair ever stood nd?

"For he was altis traitour to the toun
Of Troy, alas! thai quitte him out to rutha,
O nice world, to thy discretion!
Cressida, which that nevir did hem wotha,
Thai wone so longis in her blisse bothe,

But Antenor, he shal come home to toune,
And she shal out, thus said both HEARE* *and h*

* Explained by all the glossarists as *hare and houn* how will that construction of the phrase apply in r the inhabitants of a city? What can the *hare and ho* to do here? Surely such a solution is the climax of g absurdity! I take *heare* to be as the above *heare, he* sense of lord [superior], one of whom vassals hold, of the *homage*, and *houne* as participle present of *houen* the holding the vassals, the tenants, then holders tude, bondsmen; or in the sense of persons attached dant upon, holding or retaining from, friendly, well to; and thus in either sense as the *high and low*, the g their retainers or dependants, and so every body in t inhabitants of all degrees and ranks. *Heer-houd, h* [*hou*], is a term for the lord [master] and his retaine attached [bound] to him; the chief and his dep *Houde, holde, hulde*, is the *homage*, the people who the homage of the lord of the superiority, the vass called tenantry. *Houd, hold, huld*, is also obsequion vant, faithful. *Houden, gehouden*, is beholden to, b obliged to, tied down to. And our term GOOD-MA suspect, its now derogatory and vilifying import, being the travesty of *gehoud-man*, as bondsman, vassal slave, one belonging to the homage of the superior o such holding. Both the original and travesty have sound, and *good* is not used ironically in this phrase, a sow gratuitously supposes, but is used in its true sens was that of a man of inferior station. *My good man* used but as an insulting assumption in the mouth of th proud and arrogant upstarts to those from whom th they shall not receive their due chastisement in When it was used in its proper place and in its fair but solete sense, the term implied simply a boor, or one e in the agricultural service of another, a sense, howev out of its original import of vassal, bondsman. I ha doubt the low Latin term *homagium*, in French *homma* as *homage*, is grounded in the old Dutch *hou, houw*, the hailing [encouraging] shout, the welcoming hail; *houden, holden, hulden, obsequium et fidem præsta hulde, obsequium et observantia clientis sive vasalli.* In somewhat analogous sense it springs out of *homme*, as *ticiple present of hummen*, hommen, bommen, to buzz, to *and is thus* as the buzz, or resounding noise of the *acclammations* used in receptions and inaugurati *jects* or dependants.

"Call my sovereign yours
And do him service as obedient subjects."

SHAKESPEARE.

"Go, go, with speed your proud victors meet!
Go, lie like dogs beneath your master's feet."

DRYDEN.

TO HURRY.

To excite painfully into a quicker than the natural habitual action; to hasten painfully; to excite a hasty uncalled for motion by either moral or penal torment [sparingly]; and also to act or go as one excited by such stimulus. I suspect, the verb with *to horren*; q. v. to strike against, push on or against, to offend or injure, to hurt, goad, to stimulate, to stick, to prick, to puncture; the same word with *horten*, *hurten*, whence our *hurt*; and springing from the thema *hor*, whence, *ros*, horn, as that with which it is stuck or shod, and *horse*, spur, as well as our term *horse*, the ellipsis of *horse-dier*, q. v. *spur-animal*, the sense for which the spur is used to excite into a separate action. Jonson derives the word in the Anglo Saxon *herrgian*, to plunder!

"Your nobles will not hear you, but are gone
To offer service to your enemy,
And still unassured scurrise up and down,
The little number of your doubtful friends."

SHAKESPEARE.

"May those sudden gusts of passion,
That hurry you away."

ROWE.

In a secondary sense the verb *to hurry*, as to go with heedless haste, with unnatural haste, is to go as one who is pricked, excited on, made to by striking or painful feeling indefinitely.

"Did you but know what joys your way attend,
You would not hurry to your journey's end."

DRYDEN.

TO BROOK.

"He could not brook the affront," he could not bend [submit, yield] to the affront; he could not let it pass over [stoop to it], he was not inclined to yield [bow] to it, to put up with it. *Brooken*; q. e. *to bend*, to incline, to bow, to stoop, and so to give way to, to let pass by, to yield to. Hence our Sailor's term of *to brooke to*, used when the ship, on being struck by a wave sternwards on the side, swerves, bends or turns the bow towards the direction whence the blow came, and thus yields [gives way] to the shock; *ch*, as is well known, had formerly the sound of *k* with us; *church*, chirch, and kirk are one word. A *brooch*, as an ornament, a jewel, also belongs here, being formerly the collar to which the jewel was appended, as in those of the different orders of knighthood, and was then as that which was held by, that which was bent or went round the neck, as a collar does; and so does *brook*, as naturally flowing water, that which bends from its rise into a circling, serpentine, or bending course; and how else is the springing water to depart from it's level and find it's means of flowing? Johnson tells us the term is as the Anglo-Saxon *broc*, *broca*; but that is only another form of the spelling of the same word in another dialect of a same language, and not the source of our term. Horne Tooke tells you the word is grounded in the Gothick and Anglo-Saxon *brohan*, *breccan*, *bræckan*, to break; but why is a *brook* a break? Till it becomes *a brook*, it is a fountain, a rising up, a springing up, an issuing out, and is no *brook*, till it turns [swerves] from that direction and takes its bending or winding *course*. A mere whim! and indeed his own extracts or vouchers prove his misconception of the word *itself*. For instance, his quotation from Ven. P. *Plowman*.

And so *bowth* * *forth by* a mouse † *bowth buxom* ‡ of speech, till you fynden a toude, your fathers honourable. Wash in that water and wash you well there."

> "Underneath the ground,
> In a long hollow the clear spring is bound,
> Till on yon side where the moon's sun doth look,
> The struggling water *breaks* ‖ *out to a mouse*
> Hear more see Fairfax

Broken, *broken*, to bend from, in, or out; to form a curve, to bow or bend indefinitely, and so to bow or bend round, whence *broke*, *bracke*, *bracke*, as the participle present.

> "Full softely his herte began to cold,
> As he that on the *colre* § toude within
> A *mouse*, ¶ that he Crisende yere at morowe,
> That she from Troie tonne must nedis *twen* **
> In remembrance of him." Chaucer.

> "Of small coral about her neck she bare,
> A paire of beds gaudid alle with grene,
> And thereon *hung* a *mouse* ¶ of gold full *shene* ††." Id.

Obs. The Dutch term *broeck*, as marsh, stagnant water, has nothing to do with our term *brook* as above explained. *Broeckland*, or marsh land

* And so conform yourself [bend, incline yourself], according to the way [after the example] of the brook, be inclinable [yielding, pliant] in your discourse [give way to others, don't be too unbending and positive]. So that *brook* is here as the type of flexibility, pliancy, bending, or bowing, and bowing is bending. † Brook, rivulet, stream

‡ Bending, obedient, and the same word with the Dutch *buighsaam*, *buyghsaam*, *buygsaam*, contentable, pliant, flexible, obedient, humble, submissive, from *buyghen*, *buyghen*, *buyghen*, to bend, to bow. ‡ *buxom lass*, is a compliant lass, one ready to oblige you

‖ That is, water springs out and becomes a meandering [winding, bending] stream. It is not as *brook*, the water breaks out, it *breaks out* first and then becomes a *brake* [brook], winding rivulet.

§ Collar, in French *collier* ¶ Jewel, ornament

** Depart, separate in two

†† *Shining*, *resplendent*, as the contracted participle present of *schynen*, to glitter, to shine, fulgere, nitere, it is not as *schoon*, *handsome*, *beautiful*, *pretty*.

BROKEN.

In the phrases, *broken victuals, broken bread, broken meat, &c. &c.*, as the bits or fragments of each, after the rest has been used at meals, is, I suspect, as, *brocken;* q. e. *fragments, lumps*, bits, pieces, clots, the plural of *brocke, frustrum, frustulum esculentum*, a lump, a fragment, a piece, a parcel, a breaking. Hence *brocken, brokken*, to break into lumps, to break into parts [pieces]. *Niet hebben om in de melk te brokken*, literally, not to have wherewith to put into your milk [porridge], is said in the import of, to be in a state of great poverty. *To sing broking*, was used formerly in the sense of *to sing by parts*, by bits, by pieces at a time, in partitions, breaks and variations in the tune.

"Fro day to day this jolly Absolon,
So woith her, that him was wo begon.
He wakith all the night, and all the day,
He kembeth * his lockes brode, and made him gay,
He woith her by menis and brocage,
And swore that he woulde ben her owne page;
He singith BROKING † as a Nightingale,
He sent her Piment, Methe, and spicid Ale;
And wafris piping hote out of the glede ‡;
And for she was of toun, he proff'rid mede §,
For some folk will be wonnin for rychesse,
And some for strokes, ‖ and for gentilnesse."

CHAUCER.

* Combs; to comb, in Dutch *kemmen, kammen.*

† By catches, in parts, by passages, by variation of tunes; as the nightingale does; not as MR. UNRY surmises with a broken or cracked voice.

‡ Embers, hot ashes, *pruna*, as the Dutch *gloed*, in the same sense.

§ Reward, money.

‖ Caresses, pawing about; also flattery, adulation; and is *as the plural of* the participle present of the Dutch *strooken*, in *the import of strijoken, streelen*, to smooth down, to paw with *the hand gently*, to caress, to wheedle, to flatter, to stroke *down with the* hand.

OBS. *Broken*, as in the phrase, *a broken voice*, *une voix cassée*, is in the direct sense of not whole, unentire, in a broken state, and as the participle past of *to break*.

BROKEN.

As in the phrases *broken-hearted*, *broken spirited*, *broken down horse*, *broken-kneed horse*, *&c. &c.*; is, I suspect, as the past participle of *brooken*, *broken*, as explained in the article *to brook* at page 84, and thus, in the first instance, a bowed down [subdued, bent down] heart, spirit; as applied to a horse, one which is bent down [sunk] under the work [task] done; and in relation to the knee of a horse, as that which is bowed or preternaturally bent [projecting]. We say in an opposite direction, he is a man of *inflexible*, *unyielding*, *unbending* temper. *To break in*, *to break in business*, is as in the Dutch *breken*, to fail, to be wanting in, to be deficient in, of which the past participle is *gebroken*, *broken*.

HE BROKE HIS NECK.

He fell from his horse and broke his neck; he fell from the top of the house and broke his neck; are expressions where no more is implied than that he came to his death by such falls. *His broke is neeke*; q. e. *in this case* [here] *turning aside is killing* [death]; here, inclining the wrong way is the occasion of being killed; here, overbending [too much bending] causes death; and in fact if the one in question had not turned off the place in question or inclined from the direction he was in, he would not have been killed; if he had kept his place and due position he would have been alive, instead of dead. The *breaking* the neck has no more to do in the case *than breaking* his skull or any other part of *him*. *It is not even* easy to conceive how a neck is *to be broken*, *in the* literal import, by a fall. To

break *the neck*, as in the case of hanging, (fowl, is to stretch it, to draw it out, and a *berecke, die necke*; q. e. *over stretching* drawing, too much extension, too great a st *this kills*. *Hie, hier*, here. *Broke* as the pas present of *broocken, broken*, to incline one w bend aside, to bow, to turn from the st direction [the right direction] and thus as : clining away from, a bending from, a turnin *Necke*, the contracted participle present of *n* to kill, to slay [whence the Latin *necare*], an a killing, and so a death. *Toe*, too, in the se over, beyond, into the bargain, over and : *Berecken, bereijeken, recken, reijcken*, to st to extend, to lengthen, whence our *to Verrecken, verreijcken*, is, to strain, to stret far, to wrench; *ver*, as *over*, and the prefix *be*, h some cases, an equivalent import, *be* being at l the same word with *by*, by, close. *He bro neck of the business*, has been explained in tl volume of this essay. *Neck*, in its regular i is as the Dutch *neck, nick, nack, nek* [in G *genick*] grounded in an adjective sense, and the thema *ne-en, ni-en*, to incline, to bend, an as bending, and the term is as *neck-bone* [and thus the joint that bends the head or at it *bends*. Hence also *nigen, nijgen*, to bow, cline, *knikken, nicken*, to nod, to wink, an German *genick*.

THE BREAK OF DAY.

As the point at which day comes out; the e period of the day; the entrance of the da existence. *Die bij reke af d'ee*; q. e. *this b* [*regulation, disposal*] *from eternity*; wha *takes place* is the order [combination, enchain *of things from* eternity [by the direction of th *nal being*]; and implying the principal an

failing phenomenon in the combination [order] of things; a chief and certain appearance ordained in the course of nature by the Author of all. So that the expression, independent of the importance and universally inspiriting consequence of the phenomenon referred to, denotes it, as *per euphrasin*, to the most manifest exemplification of the infallibleable duration and unfailing design in the system presented for our use and contemplation. As *sure as the sun will rise to morrow*, is an certainty guaranteed by an unbroken confidence in the designer of that system. In its literal form *the break of day* would have no meaning except *the want of day*, and that a strained one, and by taking *break* as *brek*, *breuse*, *breuche*, a defect, a deficiency; whence the French *breche*, and our own *breach*, and the Italian *breccia*, in the same sense; or else as *berke*, a fracture, a rupture, an infraction. But that is not what is meant by the phrase, the original of which expresses adequately the cause and the indispensableness of this all important phenomenon, at the same time agreeing in sound and sense with the travesty. I suspect, in the phrases *his day is* [will] *come*, *he has had his day*, the term *day* is the travesty of *d'ee*, as destined duration, ordained course, regulated space of time. *Ee*, *eea*, *eave*, is the oldest form the Dutch has in the import of *time*, as eternity, unscanned, unmeasurable duration, a going on without beginning or end. Whence the Latin *aevum*, and our *age*. In course of use the word acquired the import of law, rule, regulation, order, in relation to that law of Providence by which all things have been and are regulated, the rule [law] of nature, the rule by which the universe is governed and held together under One; and subsequently resolved into that of the law or regulation enacted by man *for the ordering of society*, for which *weet* is *the modern substitute*. The old form of the saying, "*nood breckt weet*," q. e. *necessity* breaks law."

as with us, *necessity has no law*, was formerly *nood breckt* EË. Our old *ay* in the import of ever, eternally, for ever, is the same word as the above *eë*, and by its form of travesty substantiates that of *day* in the above phrase as *d'ee*.

> "O Martyr crowned in virginite,
> Now mayst thou singe following AY * *in ons*
> The pure white Lambe celestial." CHAUCER.

To shew the race of words which spring from hence would be too round-about for this article. Of the source of the word DAY, in its regular sense, in another page. *Reke*, *reek*, *reghe*, direction, disposition, rule, order.

> "Of Laodamia is written thus,
> That when at Troie was slain Proteselaus,
> No lengir n'olde she live after his DAIE †."—CHAUCER.

> "His sonne which that hightin † Balthasare,
> That helde the reign after his father's DAIE ‡."
> IDEM.

A HOUSEBREAKER.

In the usual sense of the robber of the mansion, the family dwelling. *Er huys bij wreke'r;* q. e. *in this case the family is extorted from* [laid under contribution]; this is an instance where the inhabitants of the house [family] become the subjects [objects] of extortion [exaction, rapine]. *Huys*, either as the mansion, or its inhabitants; as when we say *the whole house was in an uproar*, when *house* means evidently the inhabitants, and not the walls. *Wreke*, as *wreking*, the old form of the participle present of *wreken*, *wreycken*, to extort, to wrench from, to wring out; unless the original had *wreck*, whence our *wreck*, in the place of *wreke*, and

* Continually.

† *Time*, duration, and in relation to him, his duration in life, and thus life time.

‡ *Was called*, as the Dutch heeten, geheeten.

thus *the house was made a wreck of*, was laid waste, but, I suspect, the first given sense was the true one. The *w*, as representing an aspirate, has but an evanescent sound; so that *hays by wreke's*, sounds *housebreaker*. *Breaker*, in a literal sense, can have no share in the source of the term, for let the thief get how he will into the house, so that he does but rob it, he is as the *housebreaker*, but not so the man who, having lost the key of his house door, *breaks* it open to get into his own house again. A BURGLAR, used in a like sense with *a housebreaker*, is, I have no doubt, as *er bergh lerer*, q. v. *in that case there is an emptying of the store room* [the depôt of the stores]; in that instance there is a stripping [plundering of the provision store [the store room]; and thus, a pillaging of the domestic valuables, in former days as precious as the plate and jewels of the present, though of a very different consistence; and a store had then nearly the same meaning as that in which the term is now used in America. *Berg*, a store, magazine, stock of provision, store room, pantry, larder, hay loft, granary, and sounds as we utter *berg*. *Lerren*, to empty, to evacuate, to render void, to clear out. Johnson derives the term from *berg*, a house, and *larron*, in French, a thief; but *larron* is simply another form of the Italian *ladrone*, the Latin *latro*, which it means indefinitely robber, highwayman, and also soldier, life guardsman, pandour, and occasionally hunter or sportsman, as we are informed in Ainsworth's dictionary. So that *berg* must be pressed into the meaning of dwelling house, and the terminal *ron* conjured away. But are ancient and popular terms in any language ever made up by such means? The term has no other relation to a night robber, as usually supposed, than that night is *the best cover for his purpose*; *ut jugulent homines, surgunt de nocte latrones*.

A BEGGAR.

A desirer of favour in any class of society; bu use, confined to one of the poor [destitute]: form spelt *beger*. *Er biege'r*; q. e. *there a-bowing th* there stands he who bows there; implying, desires your notice [favour], that you should obs his distressed appearance, either in relation to co tenance or apparel; and may extend in sense kneeling, as bending or bowing. We say, *he bo him out of the room*, in the sense of he *begged* [desired, asked him] to leave [quit] the room. *beg the question*, is to desire [to crave] the poin dispute may be taken as granted for the purpos question, but as desire not expressed, but only lected from the manner, tone, or turn of wh said at the time. The above original phrase, wh sounds *begar*, has been travestied into the new s stantive form of *beggar*. Of this stock is the Du *biechten*, to confess, where profound bending is formula of submission and humiliation, and the p ture assumed in that practice by the penit *Bieghen*, *biegen*, to bend, to bow, in other form dialect *buigen*, *boogen*, *buegen*, *bogen*, whence *to bow*.

> "Pore in possession in purse and in cofer bothe,
> And as a lyon on te loke, and lordly of speach,
> Boldest of BEGERS, a boster that nought hath."
>
> VIS. PIER. PLO

The word has been generally derived from Dutch *begeeren*, to aspire to, to have a passion or hankering after, to require urgently, to de ardently, and is the root of *begerte*, lust, greedin cupidity, appetency; and thus implies a far hig ground of demand than the humble submissive c fined and bashful hint of the mendicant, in orde *obtain his* pittance. *Beggar*, when used in relat *to the higher* ranks of life, is in a secondary *derogatory* sense. *A beggarly* action is n

[illegible] betokening ardour of desire, appetency, but [illegible], submissive, derogatory action. *He begged life*, is not he desired his life to be saved, but [illegible] suppose he does not; but implies he [illegible] himself in a mean, submissive, cringing man[illegible] to him in whose power it was to save him.

TO BREACH IT.

[illegible] to *breach* a subject, to *breach* a barrel of beer, [illegible] bottle of wine, is to break into, to begin upon, [illegible] the object in question. The term is also [illegible] in the sense of *to spit*, *to pierce*. *Breachen*, [illegible] *to break into*, to break up for the first time, [illegible] in another direction of sense, to bring up, to [illegible] it, to belch, to bring up wind. *Breachen de*[illegible], is to break up, dig up, plough up the land [illegible]. And *to breach* a subject of conversation, [illegible] barrel of liquor, is to begin to make use of it, to [illegible] upon it, and also to bring the contents up or [illegible]. *To spit a fowl*, is to break into it, and so [illegible]. The French *broche*, a spit, and our common term [illegible], formerly used in the same sense, are as [illegible], the contracted *breaching*, as the old par[illegible] present of the above *breachen*, and thus as [illegible] breaking into, or that which breaks into. The [illegible], as well as our common [illegible], were once pro[illegible] is known is

"[illegible] offered entrails and their crime opposed,
And [illegible] from the basic [illegible]." [illegible]

[illegible] the field man is one would *mow* hay, and sometimes [illegible] a great number of them upon his pike, as one would [illegible] *spitted upon a stick*." [illegible]

[illegible] I will notably provide that you shall want neither weapons, [illegible] and [illegible]. I will open the old [illegible], I will [illegible] *breach*, and bring forth my stocks." [illegible].

"And now the field of death, the lists,
Were entered by antagonists,
And blood was ready to be [illegible],
When Hudibras in haste approached." [illegible].

[illegible] *entered into*, not as [illegible] appearance, but only

"The error that Pison was Gange, was first BROACHED* by JOSEPHUS."—RALEIGH.

"Those who were the chief instruments of raising the noise, made use of those very opinions themselves had BROACHED† for arguments to prove that the change of ministers was dangerous,"—SWIFT.

OBS. JOHNSON puts the cart before the horse, and derives all the above terms from the French *broche*, for which he gives no etymology.

BOB CHERRY.

As the well-known children's play. *Bij ho'p scheere je*; q. e. *by being placed high up there is always* [some] *play* [sport]; by the height it is placed in above, the game is made [or the players made game.] And though *a cherry* is that which is now usually suspended at the level of the mouth by a thread for the game, yet the custom of using that fruit has arisen solely from that part of the original expression which has resounded in its travesty into *cherry*, for that fruit had otherwise no share whatever in the true meaning or source of the term for the play. *Bij ho'p*, *bij ho op*, by high up, by being at the required height, sounds *bob*, the *p* and *b* interchanging in sound. *Ho*, *hoghe*, *hooghe*, high. *Scheere*, as the participle present of *scheeren*, to make sport of, to make game of, to play with, and the same word with *schertsen*. *Je*, ever, and also somewhat. *To cherry-bob*, to deceive, to impose upon, and so to mock, make game of, is a verb formed from the travesty, and from the nature of the play, which ensures a proportion of abortive attempts and failures to those who play at it, while attempting to snap the cherry which dangles before them, *their hands* being placed behind them. As regards *the term bob* having, as explained, acquired by its

* *Brought up.* † Begun upon, entered upon

nal form the sense of *high up* [at the top], it
seen applied in the phrase *bobtailed*, in relation
dog, and subsequently to a wig in that import;
bobtailed dog is one whose tail is only high up,
ower length having been taken off, and thus a
tailed dog; the same in regard to a horse.
slang expression of *pretty bobbish*, as an answer
we are you? is an equivalent to *pretty uppish*,
y high in health or spirits; and we say *high spi-*
, and in *high health*. *To bob*, in the sense of
ay or move up or down, or against, is evidently
nded in the action imparted to the *cherry* or in
game of *bob-cherry*. *To bob*, as a ludicrous
nym for to thump, knock, or beat, is as the
e or hitting of that which was suspended for
game, and which, when missed by the mouth,
k the face. *The bob* of an ear-ring is the jewel or
nent that *hangs* swinging about from the ring
tening; the pendant portion. *Bob*, in *tag-rag*,
bobtail, has been explained in the first volume
is essay. I have little doubt the Spanish *bobo*,
l, *boberia*, an act of folly, *bobear*, to make a
of, and the other relative forms of them belong
ne source. *Este mundo engaña-bobos* [this
deceiving world].

r CHENNY teacheth us at once two noble virtues, patience
mstancy; the first in adhering to the pursuit of one end,
tter in bearing disappointment." —ARBUTHNOT & POPE.

> . . . . . —" Avaunt you curs!
> Be thy mouth or black or white,
> Or nor-tail like, or trundle tail,
> Tom will make him weep and wail." SHAKESPEARE

here was a NOR-TAIL an cur cried in the Gazette, and one
nand him brought him home to his master". L'ESTRANGE.

> . . . —" *Those bastard Britons*, whom our fathers
> " *in their own land* beaten, scourged, and thumped,"
> SHAKESPEARE.

"I have BOBBED * his brain more than he has beat my bone."
SHAKSPEARE.

——————"Live Roderigo!
He calls me to a restitution large
Of gold and jewels, that I BOBBED from him
As gifts to Desdemona. IDEM.

"Here we have been worrying one another, who should have the booty, till this cursed fox has BOBBED us both of it."
L'ESTRANGE.

"And sometimes lurk I in a gossip's bowl,
In very likeness of a roasted crab;
And when she drinks, against her lips I BOB †,
And on her withered dewlaps pour the ale."—SHAKSPEARE.

——————"You may tell her,
I'm rich in jewels, rings, and BOBBING pearls,
Plucked from the Moor's ears." DRYDEN.

"The gaudy gossip, when she's set agog,
In jewels drest, and at each end a BOB." IDEM.

"To bed, to bed, will be the BOB ‡ of the song."
L'ESTRANGE.

"I am sharply taunted, yea sometimes with pinches, nips, and BOBS."—ASCHAM.

"At every close she made, the attending throng
Reply'd, and bore [carried on] the BURTHEN of the song.
DRYDEN.

The extracts selected by JOHNSON as vouchers for the various applications of this word display the tact and sagacity which belonged to him, but in regard to its etymology his wonted unacquaintance with the source and nature of the language.

* Puzzled, bothered, as is done by the dangling plaything of the game to the the mouth of him who plays it, and which, in the original form of the game, was probably a substance less easily caught or snapped, than by the present substitute, the cherry.

† Hit transiently, as the cherry, or what else of the game, does the mouth.

‡ The highest sounding, the most evident part of the song, the chorus, the *burthen*, which term I take to be a travesty of *the French bourdon*, the Italian *bordone*, as the bass, base, or *loudest of the* wind instruments [and thus the highest sounding]. *And the chorus*, as the noisiest is also as the most *striking portion* of a song. And the bob in a bob-major,

BROKEN.

As, *that horse is well broken in*, and as so early applied to other instances, persons, corps, &c. &c. *Broken in*, is *in a state of discipline*, in a state such as is required for use, or, such the use [illegible] requires, or the fashion or habit proper for [illegible], or, according to the context, in a contrary sense. *Broke*, *brook*, *brooch*, habit, custom, [illegible], usage. *In*, is with us *Vnytghbrook*, is [illegible], the use or service of.

TOLL.

As, *to toll the bell* of a church to announce [to [illegible] the death or the approach of the funeral or [illegible], to call to prayers, &c. &c. *Toll* [illegible] *tale*, is *for language*, *tongue*, *the bell*, as a [illegible] of communication [telling], the bell is used; [illegible] the bell, here the bell is as a call. *Toll*, [illegible], *tolerate*. *Tale*, *tool*, telling, language, [illegible], speech. *Bell*, bell. So that the amount [illegible] expression, the bell is made use of in this [illegible] for a means of announcing the death of the person in question, and thus to summon the attention of his fellow men within the sound, or in the case [illegible] funeral, their attendance, or the outward and [illegible] sympathy in the event. *Tale*, *tool* sounds *tell*, where the [illegible] long. *Toll*, in the sense of tax, tribute, [illegible] money, [illegible] duty, is as *tale*, *tale*, for *taking*, *betaking*, the participle present of *taken*, *betaken*, to count out [to tell out] the money, to pay, and thus [illegible] the payment made. Some dispose of this word by importing it, origin to the Latin *tollo*, and thus as that which is lifted or raised, taken up or away, but the term *tollo* is short,

[illegible] part of bells, as is the ringing of the whole set in the belfry, and thus the chief is of the whole set, and so the wasted of the whole of them.

and the past participle *sublatus*, so that I cannot see how *toll*, as *raised*, is to be come at in that verb; and I suspect it to be a mere dream of his Latin and Greek struck fancy. Besides, the French *taille* [*toll*, tax], which is from a same source as *toll*, shows the vowel *a* belongs to its original form. HORNE TOOKE, who is as much bewildered in an Anglo-Saxon maze as JOHNSON in his Latin and Greek one, brings the word out of the Anglo-Saxon *tilian*, to lift up, which is no other than another form of the Dutch *tillen* in the same sense, whence the Latin *tollere*; so that JOHNSON and he meet together in the dark. H. TOOKE says, *to toll a bell*, is to lift it up! Is that what is meant? *A toll*, he says is as that which is raised, lifted; but is it not that which is first [and must necessarily be] paid, before it can be lifted or taken away by the receiver, a more essential and descriptive act in a *toll* than the raising it, which cannot take place without its being first paid? Besides, as he admits *taille* and *toll* to be a same word does not *tacle* account for the dipthong *ai* in the French synonym more truly than *tilian*?

"Empson and Dudley the people esteemed as his horse-leeches, bold men, that *took* TOLL * of their master's grist."
BACON.

"The same Prusias joined with the Rhodians against the Byzantines, and stopped them from *levying the toll* † upon their trade into the Euxine."—ARBUTHNOT.

"I will buy me a son-in-law in a fair, and TOLL ‡ for him: for this i'll none of him."—SHAKSPEARE.

"Where, when, by whom, and what y' were sold for,
And in the open market TOLL'D ‖ for."—HUDIBRAS.

* Took payment, took that which was first paid, not lifted up.

† If *toll* was here in the sense of *lifting* [of *levying*] the expression would be tautological and as lifting the *lifted*; but *toll is evidently* as payment in money [or money's worth] made.

‡ Pay for him. ‖ Paid for.

"The going to church at the [illegible] * or [illegible], only tells us the time when we ought to go and worship God."

[illegible].

"The first bringer of unwelcome news,
Hath but a losing office, and his tongue
Sounds ever after as a sullen bell,
Remembered [illegible] * a departed friend."

[illegible]

"When any one dies, then by [illegible] * or ringing of a bell the same is known to the neighbours." [illegible].

Obs. I have little doubt the Scotch term *tell sooth*, as prison, is a travesty of *teelbooto*, q. d. *amount or penance*, making satisfaction for the offence committed, paying the mulct [penalty] of the wrong done. *Teele*, *teel*, paying. *Boote*, me, penance, repentance, satisfaction, *amende*. We say, *he paid for his mistake*, in the sense of, *he suffered for his mistake*.

"Bold Prometheus, whose untamed destiny
Rival'd the sun with his own heavenly fire,
Now doom'd the Scythian vulture's endless prey
Severely [illegible] for animating clay." [illegible].

TO TILL.

As used in regard to the soil; to cultivate, to dress the ground with the view to production. *Tilian*, *tilen*, *tulen*, *tuylen*, *tolen*, to cultivate to labour, to work [the ground [soil, earth], in one section of its sense, and, in another to engender, procreate, to beget, to produce, to bring forth, and, through some of its different forms of spelling, is source of our *to tool*, and also of the term *tool*, as an instrument by which labour is done. But *tools* in the sense of snare, trap, means of enclosing, is imply as the French *toile*, as the canvass [cloth, network] employed on the continent for the forming *kind of enclosure* or pound into which the game is

* The calling, announcing, telling of

driven to be taken or slaughtered by the sportsman. *Il a tué un sanglier dans les* TOILES; *tendre les* TOILES; *quand on vent predre les cerfs en vie, on les prend dans* LES TOILES, are all sound French expressions. JOHNSON is right in regard to this last expression and nearly so in respect to that of *to till*, but HORNE TOOKE, in the face of such an evidently true source for the two terms, has whimsically fixed upon the Anglo-Saxon *tilian* [the Dutch *tillen*] as the source of both, and says, *to till* is to lift up!! Our *tilth*, is the same word with the Dutch *teelt*, produce, and thus as that produced by tilling [tillage]. The French *toile*, as cloth, and the Latin and Italian *tela*, cloth, web, belong here, and are as the produce of labour, and probably also *tellus* as the producer, means of production or else, as that which is cultivated or used for agriculture, in the same way that our word *earth* is as *eerd*, ploughed [till'd] from *eeren*, to plough. And *telum*, as weapon, *tool* for war or hunting, has I suspect no other source; hence also its import in *sensú obsceno*, as *id quo generatur.—Exorsa hæc* TELA *est non malè omnino mihi*, is a sentence where TELA has evidently the sense of work, business, something to do [to employ, to occupy].

A KING-FISHER.

As the bird so called. *Er ging vite schier;* q. e. *there went a complete streak;* there passed that which had the appearance of a mere streak or ray of light; implying by its swift passage and shine of feather, it could scarcely be distinguished for any thing but a mere streak [or ray] of light that shot by. And what more descriptive and characteristick of the sudden dart of that bird, when suddenly roused, it takes its flight from you? With *king* the term can *have no* connection, nor with *fisher*, more than with *any other* bird which haunts the water-edge for fry. *In French* the bird is called *alcyon*, and in wo

places, popularly, *martin pecheur*. *Gang*, went, passed on, as the participle of *gaen*, to go. *Vite*, a streak, a ray, a line, a trace. The French *vite*, and the Dutch *vits*, rapid, quick, seem to be connected here. *Schier*, entirely, quite, with which from *sheer* is the same word. *G* and *k* interchange, *starlock* and *starling*, *swinck* and *swing* are same words in both examples.

A HOBBY HORSE

A favourite pursuit, but always implying either excess in the ardour with which it is followed, or folly in the person from its insignificance, in the eyes of every body except himself, and thus a kind of mania or irregular ardour. *Ex hope by hoore's; quia here expectation is a requisite condition*, this is a case where hope is the *sine qua non*, implying without an assurance from itself in regard to ultimate success, no one could persevere in the unusual manner seen in this case, and thus, inferring an exhibition of such an extraordinary degree of hope as can only belong to one who believes he can command the required result in spite of all opposing circumstances, and that consequently he is either a fool or madman in this regard. *Hope*, *hoop*, the same word as with us and grounded in *op*, up, upwards, above, on high: and *hope*, is as expectation from on high, the looking up for the desired event to Heaven, the confidence in power belonging to nowhere here below; so that *hope* is an expectation from [confidence in] that which we know to be beyond ourselves [above us], and for the attainment of which our confidence must be directed to a power above [beyond] any we know of on earth, or else what is hope? Hope may not be entertained, but [*entertained, how else* is it to present itself to us? *be Latin optare, to* wish for, to choose [to take *at which is wished above* the rest] is formed from

opt, geopt, the past præterite of *oppen*, to raise, to lift up, and thus as that which is raised in the mind [a wish], or as that which is taken up [a choice]. Hence probably also *optimus* (the best) the contraction of *optatissimus*, as the most choice or the most to be wished for. The German *hoffnung*, hope, is evidently connected with the Dutch *heffen*, to lift up, to raise up, whence our *to heave*, and thus grounded in an analogus direction with our *hope*. *Hoore*, as the contraction of *hooring*, the participle present of *hooren*, *behooren*, to belong to. *Bij*, at hand, present. *S*, *is* is. *Hope*, implies no pleasure except negatively and taking for granted no one turns to Heaven [a protection beyond him] for *evil* nor does he select it or wish it. *Futurity* is necessarily implied in the term, for that which is in *hope* cannot have happened and must be yet to come.

> "Sweet HOPE! kind cheat! fair fallacy! by thee
> We are not where or what we be;
> But what or where we would be: thus art thou
> Our absent presence, and our future now."—CRASHAW.

OBS. The different degree, in a same scale, of *to wish* and *to hope* is well exemplified by MILTON in the following lines.

> "He sought them both, but wished his hap might find
> Eve separate: he WISHED, but not with HOPE
> Of what so seldom chanced: when to his WISH
> Beyond his HOPE, Eve separate he spies."—MILTON.

But A HOBBY-HORSE, as the stick over which the child strides, and jumps or hops in imitation of a horse, I take to be as; *er hobbe je o'er's*; q. e. *in this instance there is a perpetual jumping* [hopping] *up and down astride* [a top, over]; and the term refers to the stradling hop or jump of the child in *question*, but does not import over what that may *be*, a *stick*, wooden plaything, or what else. Hobbe as the participle present of hobben, hoppen, to jump

up and down, to move about irregularly. *Er ohbe je ocr's*, by adding an aspirate to *o'er's*, sounds *a hobby horse*. *O'er, ocr*, above, on top. *S, is*, is.

> "As young children, who are tried
> In go carts, to keep their steps from sliding,
> When members knit, and legs grow strongest,
> Make use of such machine no longer;
> But leap *pro hibitu*, and scout
> On nouns called nouny or without." Prior.

THE DOG SHALL BE DROWNED.

A popular phrase implying what you have said shall go no further [shall be kept secret]; but, though a well known and established expression in that sense, one not of so frequent occurrence as some others of its category. *De doughe! schal bedrowend*; q. e. *Patience! Distressful voice!* Forbearance! Cease that disturbing tone! Implying, you need not express so much alarm and anxiety, I have no intention of telling what you have said to me. A prosopopœia, as spoken by the person to whom the secret has been mentioned on observing the anxious and distrustful manner or voice of the one who has told it to him, while enjoining secrecy or caution to him. *De*, the. *Doughe, gheduoghe*, patience, forbearance, permission, pardon. *Schal, geschal*, loud noise, high sound. *Bedrowend*, distressing, soul-harrowing, grief exciting. *Bedrowend*, sounds, *be drowned*.

SALMAGUNDI.

As the term for a dish composed of a medley of eatables and sauces [a compound], in French *salmagundis*. *So al med gund die*; q. e. *all mixed together in this way, is what suits the taste*; this is a sort of medley that is liked; such a mixture as this is agreeable to the palate [appetite]. The term was once spelt also *salmagundin*, both by us and by *the French in the* time of Rabelais. So al med

tax him with a designed mis-statement of the
Of the etymology of the term PROVERB, I
found no trace in any work known to me; but
it to be as the Dutch phrase *proeve werpe;*
experience sends forth; proof produces; tried
produces; ascertained truth is the mother, or pa
always implying, of the subject or question in
when the sentence is used. Thus, a PROVERB i
sentence grounded in or produced by experi
an expression founded in and approved by
or trial of the matter in point. *Proeve,* p
proof, experience, trial. *Werpe,* the third p
potential mood of *werpen,* to produce, to give
to, to send forth, to put out or forwards. *P*
are well-established intermutating sounds.
w are a same aspirate, and, when pronou
continuously, as here, a same sound. *F, v,*
also interchange in use; *fife* and *pipe* are
word, and so are the Dutch *vigghe, bigghe,* p
and our *pig.* *Er proeve werpe* [here exp
teems] sounds *a proverb* [in French *provers*
which *proverbium* is the Latinized form.
if I am right in this view of the word, to d
or account for our *proverbs,* would be to d
or account for *tried truths,* truths produced
general experience of society, consequent
known to all, and thus a task of no great m
at least, if not a supererogatory concern alto

It may be observed, that some of the p
accounted for in these pages as travesties, ar
found in equivalent terms in other lan
(especially in the French), carrying a same

thus all together. *Meé, mede*, together. *Gunnen, gonnen*, to be acceptable to, to please, to suit the wishes. *Die, dies, dien*, this, what is here before us. JOHNSON thinks the term a travesty of *selon mon gout* [according to my taste], while GATTEL attributes it to a corruption of the words *salgama condita* [salted vegetables]. But by what process is *salmagundi* to be got out of either of these phrases?

CHICANE.

Fraudulent evasiveness; trickery; a resorting to falsehood for a blind to truth; trifling with facts for a bad purpose. *Schie ka inne*; q. e. *the jack-daw quickly presents itself*; the sly mischievous chattering personage soon makes his appearance; the crafty, thieving, tricking, chatter-box is never out of sight in the business in question. *Ka, kae, kauw, kouw*, jack-daw, and here the trope of a sly chattering mischievous person; and no one who has entertained this bird as a favourite at large but will be aware of its fitness for characterizing the mischief-doer, chatterer, hider, and purloiner of all within its reach and power. We say (in a somewhat analogous direction of sense) of a tricky slippery talker [reasoner], *one never knows where to find him*, meaning, he shifts the points of his discourse so flightily and perpetually, one does not know how to argue with him. The French say *il y a une rhumatisme qui me chicane*; that is, I have a flying sort of rheumatism, one that flies from one part of my body to the other, so that I never know where it may fix at last. *Chicaner le vent* is to keep close to the wind, to shift as that shifts, and, as it were, to outreach [out-manœuvre] the changing *wind itself*. The word seems to have come to us *through the* French. To chicane and chicanery *are formations* from *chicane*. The word has be

ved from various sources; by some from the nish *ebeko*, little; by others from *ἀκμαῖος* *ἀκμάζω*, by others, again, from *ἀκμὴ*, *ἀκμὴν* rhan, as one belonging to a nation famous for repartee; and to strangers, little sarcasm. But with of these words I do not see how *ἀκμὴ* in any is important, or have the slightest connection as the third person of the potential mood of in the sense of, to introduce to put in; also to in, to swallow, to imbibe. *Ἐν ἀκμῇ ἐδεξ ἐν ἀκμῇ ἐπιβάλλω*, *ἐν ἀκμῇ βάλω*, and besides meant to let the abscess and sutures come in ter. *Ἐπὶ ἀκμῇ ἐκρίνω ἐπὶ ἀκμῇ βλαστ* blinded by zeal, did not allow [take in] the [unknown blessings soon de ved for them.

TO MINCE.

To part [out] into less pieces, to make less of the ject in question, to take from it effect. *Minken*, *to mince*, to cut off, to mutilate, to diminish, to ken. The verb is also spelt *mincken* and *menckenen* Latin *mancus*, the Italian *mancare* [to want, to missing] and the Dutch *mangel* [want, de ency], as well as the French *manque*, second a stock. Johnson derives to mince from *to nish* as *to diminish*. But *minced meat* is not *minished meat*, but the same quantity of meat ide into less pieces. *To mince the matter*, is not take from the matter [point in question], but to it out by halves [by parts, by bits, in pieces] stating it, *not to mince the matter*, is to speak entirely and wholly.

"With a good chopping knife [mince for the [illegible] all as sodden as mincemeat." Bacon.

"I know no way to mince it in love, but direct to the point." Shakespeare, Henry.

"Yes,
He knows and loves delicate mince the matter,
Making it light for lassies." [illegible]

Obs. *Mancken, mencken, mincken,* resolve the present *to mince,* by a like change of dialec *wancken* [to totter, not to stand firm, to reel on side, to give way, also to hesitate] does into o *wince.*

A HOYDEN [HOIDEN.]

A female of rough unpolished manners; a girl; a romp. *Er heydinne;* q. e. *in her you a female savage,* a wild female, an unreclai female, one rough from the hands of nature. word is as the feminine of *heyden,* a wild ma savage, a man out of the wilds of nature, an habitant of the uncultivated parts of the w *Heyden, heiden,* has two plural forms carryi difference of import in use, *heidens* being empl to express the tribe we call *gypsies,* and *heide heathens,* as those who from want of instructio unacquainted with the God of the Scriptures. word is grounded in *hei, heide* [whence our he as an uncultivated wild. Of the source of elsewhere. A man of *heathenish* manners, is a of savage manners. *Heathen* is spelt by Chau *hethin,* and *hethness* is used by him in the sen that portion of the globe in which the light o Christian Religion has not been introduced.

"And thereto had he ridden nane more ferre,
As well in Christendom as in HETHNESS."—Chau

"If the opinions of others, whom we think well of, ground of assent, men have reason to be HEATHENS in J Mahometans in Turkey, Papists in Spain, and Protestar England."—Locke.

TOMBOY, TOMCAT, TOMFOOL.

The word *tom* in the above phrases is eviden travesty of *dom, domme,* stupid, dull, heavy, do *A tomboy,* is a male between boyhood and manh and with the manners of one embarrassed b conflicting feelings belonging to both stages

and which cause in him a conduct that has an awkward and senseless appearance to others. *A tomcat*, is a cat with the heavy lifeless unsportive habits of the male of that species, and which contrast so strikingly with the playful, lively, sportive, ceaseless activity of the kitten and cat of the other sex of it. *A tomfool*, is a dull fool as contrasted with the noisy, busy, talkative portion of this class. *Tomboy*, when applied to the female, is as a masculine boyish mannered girl. When the phrase is applied to the male, it is usually accompanied by the adjective *great*, as when we say, *what a great tomboy that is*, and thus indicates the stage of life to be as between man and boy; we cannot say, *what a little tomboy that is*. JOHNSON says, *tomboy*, is as *tom* and *boy*, *tom* as the diminutive of *Thomas!!* And defines the phrase to import a *mean fellow!!*

TO FRET.

To vex, to consume, to eat away, to corrode, to act upon by eating away [by preying upon]; and in a secondary sense, to irritate, to agitate, as from the effect consequent to continued gnawing [eating]. *Vreten*; q. e. *to consume by eating*, to eat away, to gnaw out, to consume. Hence the Anglo-Saxon *fretan*, to devour, and the German *fressen* in the same sense. And *fretwork*, as a chamber ornament in relief, is as that which is produced by the removal [cutting away] by tools, or else by a suitable corroding means, the level portion, so as to produce the protuberances which form the ornaments or figures in relief. And when formed by casting in a mould, the mould has been operated upon as explained, so that the source of the term by which that work is then known is in fact the same. Has the French *frotter*, to rub away, to wear away [to remove] by rubbing, to consume by friction, as when *two pieces of stone* are rubbed against each other, *any other source?*

"Then saw I brent the ships hopposteris, *
The hunter strangled with the wild boris,
The sowe FRETTISO † the chyld righte in the crade
The coke scalded for all his long ladel." CH

"And from a ferre came walking in the mede
The God of love, and in his hand a quene,
And she was clade in roiall habite grene;
A FRET † *of golde* she had next her here ‖,
With flourounes small."

————"Drop them still upon one place,
Till they are FRETTED § as a pair of graves
Within the earth." SHAKS

"You may as well forbid the mountain pines
To wag their high tops, and to make a noise,
When they are FRETTED ¶ by the gusts of Heaven."

OBS. Liquor upon the FRET, is liquor in a of agitation, commotion. The *fret* of a lute that which regulates the agitation [vibration] causes the sound in stringed instruments. JOH misled by the term *fret* when used in the sens *frith*, [a narrow channel or strait of the sea, evidently the same word with the Latin *fr* attributes the whole stock of words of a form of spelling to that Latin term; which, view, clearly belongs to *fret*, as *verete*, the cont participle present of the above *vereten*, and t a wearing away by the current of the passing in the same way that all channels of rivers are The current in course of time wears away a p for itself. Add the Latin terminal *um*, the t of the Greek ον, and *fret* becomes *fretum*.

"Euripus generally signifieth any strait, FRET, or ed of the sea, running between two shores." - BROWN

"Take a piece of glover's leather that is very thin, a your gold therein, with sal armoniack, binding it clos then hang it up; the sal armoniack will FRET *away*, a gold remain behind." - FRACHAM on *Drawing*.

* *Stoneman.* † Devouring.
‡ An ornament of gold with figures in relief.
‖ *Hair.* § Worn away, worn out.
¶ Agitated, acted upon, brushed by, rubbed again

A HARD HEART.

Unrelenting malice, obdurate vindictiveness, immoveable grudge [animosity]. *I'e hard hart*, q. d. *here* [in the person in question] *malice abides*, in him malice is permanent, with him malignity has taken up its quarters [has a fixed residence, a constant abode, refuge]. Through the travesty which brings in, by analogy of sound, the word *heart*, the sense of want of feeling has been conveyed into the present form in the place of malignity, which belongs to the original phrase. *Hart*, *hart*, sounds as we utter *heart*. *Harren*, to abide, to continue fixed, to last on, to endure. Our *to harden* in the sense of to make hard, as the Dutch *herden* in the same meaning, and formed from *hard*, *hard*, in the same import as with us, but grounded in *harren*, *herren*, to burn up, either by heat or cold, to scorch, to dry up, and thus imports the effect produced on substances by frost or sun, either in regard to solidity or else in regard to durability. The Latin *ardere*, *ardor*, *ardens*, &c. &c., belong here. So do our *heart* and *heath*, as will be elsewhere explained. And, in another direction of the sense, also the Latin *haerere*, to remain fast, to abide by, to stick to, and which is in fact the same verb with the above explained *harren*. We had once the verb *to hard* in use with us, as formed from *hard*. We say, *he stuck to his purpose*, in the sense of he kept fixed to his intention [way of thinking]; the Latin says, *mente sed in sententiâ*, remained fixedly in the same mind [opinion, way of thinking]. The Latin *durare* has both the import of *to harden*, and of to endure [last], and so has *harden*, *herden*, in Dutch. And, I suspect, *durare* is grounded in, or connected with *urere*, to burn [whence *adurere* in a same sense] in the like way that *harden* is with *harren*, *herren*, &c. As Virgil says *Crant montana nivea*, as his sound and space show as *vix equis*; and so is *Boreas* penetrable from

adurat. *Frost* hardens water, *fire* clay. We ca say, the grass has been *burnt up*, either in relatio to sun or frost. And to trace the above aspirate Dutch and unaspirated Latin terms to a same pr mordial source might be a round-a-bout, but not difficult task. The *a* passes easily into the *u*, *han* and *hung* are the different tenses of a same verb.

"He HARDETH * *when he nought misseteth.*"—CHAUCER.

JACK'S AS GOOD AS HIS MASTER.

Importing, if the one in question is a bad master he will find a bad servant in the other in question if the one is no master the other will be no servant *J'hach's als gehoud als hij's mast er*; q. e. *the hire ling* [the dependent upon chance] *is attache* [devoted] *in proportion as he is well or ill fed*; th hired person becomes bound to the hirer in th *ratio* of the treatment he meets with; if well enter tained he works well, if ill entertained he works ill *J'hach, je hach*, ever chance, for ever a dependan upon chance occasions. *Gehoud*, faithful, behold ing, obliged, and sounds as we pronounce *good Als*, as: *hij's*, *hij is*, he is. *Mast*, *gemast*, th participle past of masten, *mesten*, to fatten, to feed well, to cram. Our term *the mast*, as the nut o fruit of the oak, beech, chesnut, &c. &c., is, I sus pect, *de maste*, as the participle present of the abov *masten*, and thus as the feeding [food] produced b those trees, and evidently grounded in *aes*, food The beasts of the forest are well known to feed an fatten from it in the autumn. The moral of th expression, at the head of this article, amounts t this; the master and man having (in the sense abov explained) a mutual hold [tie] upon each other the *are so far* upon an equal footing.

* *He confirms* [hardens, emboldens] *when he don't contradict* [*hinder*].

"The oaks bear MAST, the briars scarlet hips,
The bountiful housewife, nature, on each bush
Lays her full mess before you."—SHAKSPEARE.

LITTLE PITCHERS HAVE LONG EARS.

An expression, from the form it now bears, used as a sort of metaphorical hint or caution to people in their conversation, if children are present, to be upon their guard in what they say; for children having both ears and tongues are not to be treated as ciphers, seeing they may either retain what is improper and hurtful to themselves, or repeat what was improper to have been told before them, and by so doing cause mischief to others in the betraying of secrets they ought not to have heard. *Littel pit schier's; hare, loen! gier's*; q. e. *essence is small in quantity but it is all ready* [*fit for use, wants no preparation*]; *wide spread wealth, foolish man! is a vulture* [that which gnaws, preys upon you]; the quintessence, however small in appearance, is all useful at once; but extensive possessions, short-sighted man! are a plague which destroy your peace of mind [preys upon your vitals]. The little which supplies what is necessary without further trouble or preparation, is, to all, but a tool, a more desirable acquisition than the much which brings with it care and pain. The words, which have fallen into the form of the travesty, though they preserve the precise sound of the original, have carried the import into a sense somewhat wider from that of the original form than is usual in other analogous instances. In itself, the travesty is a literal absurdity, but has been through time and custom, applied as above stated; an application by which but a slight glimpse of any analogy of import between the two forms of expression can be perceived. However, in reference to a somewhat similar view as that comprised in the original form in relation to theses, applies the epithet operose to divine, and

OVID, in its proper gender, the same to *æs*, m
Another philosopher extends the prospect
as to suggest *uter divitior, cui deest, an cui sup*
whether the happiest is he who has not all he
or he who has beyond what he wants? and *m*
inter opes inops, has a tincture of the same s
Littel, whence our *little*, as small. *Pit, pitte*,
which our *pith* is a same word], metaphori
essence, prime, best, force, strength, quintess
the *pith* of an argument, is the essence [stre
strongest part] of an argument. *Schier*, soon
at hand, *presto*. *Have*, possession in an ind
sense, extensive means, boundless wealth, *di*
opes, facultates. *Loen*, dull of apprehe
stupid, shortsighted, slow of comprehension, w
our *loon*, as a stupid clumsy awkward clodh
[countryman].

> ——————"Thou cream-fac'd LOON!
> Where got'st thou that goose look?"—SHAKSPE.

Gier, vulture, metaphorically, a concealed
stantly devouring anxiety of mind [a gna
indefinite torment]. *S, is*, is.

> ——————"When it remembrith me
> Upon my youth, and on my jollite,
> It tiklith me about the herte rote,
> Unto this day it doth my herte bote*,
> That I have had my world as in my time;
> But age alas! that all woll undermine,
> Hath me bereft my bewte and my RITH;
> Let go, farewell, the Devill go therewith.
> The flour is gon, there n'is no more to tell,
> The bran, as I best can, now mote I sell."—CH

HEART-BURN.

As when we say, *I have got the heart-burn*
mean the well known sensation of heat i
stomach proceeding from acidity caused l

* *Enjoyment*, profit, pleasure, as the Dutch bu
whence our boot in the phrase to boot.

an *Aat berne*; q. e. *food burning*; the
on of burning [heat] caused by food taken
stomach; a feel resembling that of heat in the
h, proceeding from something which has been
nto it, and which does not amalgamate with
estive menstruum of that viscus. *Aet*, *aat*,
s, food, that which is eaten; aspirate *aat*,
he double *a* has a very broad and lengthened
and you have our utterance of *heart*
, *barnen*, *branden*, to burn, whence also our
orn and *to brennin*, so frequently occurring
rern, in the import of *to burn*. But *heart*
t, in the import of inward discontent, envy,
ant feeling, is as *hart berning* [burning]; q. e.
hate, flagrant hatred. *Hart*, hate, hatred,
ands *heart*. *Berning* is the antiquated form
participle present of the above explained
barnen, to burn. In the first instance
in the stomach can plainly have nothing to
h over heat in the *heart*; not in the second
content arise from the same cause in the
organ. So that both are travesties of
la bearing the true meaning in which we now
phrases

r tartly that gentleman looks! I never can see him
HEART-BURNING an hour afterwards."

SHAKESPEARE.

reat changes, when the sight of inheritance to broke
ill remain much HEART-BURNING and discontent
he meaner people." SWIFT to PORE.

e by way of pun or play upon the word tartly, in the
sourly [acidly], as thus importing he looks so sourly
ves me the *heart burn* to an hour after I have seen him
has evidently misconceived the phrase in the place,
explained it, as, *burn*, the *heart inflamed*,
ger, *suspicion*, as the passion lighted up in the
what has been done.

t.

"Upon the tresses of Richesse
Was set a circle of noblesse,
Of *saunde* * golde, that full light yshone,
So faire trou I was nevir none,
But he were knowing † for the nones ‡,
That could devisin all the stones
That in that circle shewin clere."—Chaucer.

A HOT-HEADED MAN.

One who acts and speaks as if his brain turned [deranged] by passion; one whose con bespeaks a change from a rational to an irrat state of mind. *Er hotte heat'et m'aen; wh said there, comes from a state turned into o disorder* [confusion]; what he says evinces a changed from its proper nature, from a na [sound] state of mind, to an undue, or deranged

Hotte, as the participle present of *hotten*, to to curdle, to change from the usual and re form or shape to another which is not the na [sound] or original one. *Milk* is no longer when turned, but *serum* [whey] and curd, an *head* when turned by fury from its usual [natural] state is no longer the *head* in its [regular] state. *Heat'et, heet het* (spoke it) so *headed.* We say, *the blood curdled in the* in the import of became disturbed [disordered some shocking sight or event.

"His chang'd powers at first themselves not felt
Till CURDLED cold his courage gan t' assail."—Spen

"One would not make the same person zealous for a sta army and publick liberty; nor a HOTHEADED, crackbr coxcomb forward for a scheme of moderation."—Addison

"And hope is lasse and lasse alway I'endure!
Encrasin eke the cause of my cure
So welawala, why n'ill my herte brest § ?
For why? in love there is but little rest.

* *Burning*, burnished. † Knowing, cunning.
‡ *Nonce*, purpose, design. § A metathesis of bre

Pandare answerid, frond, thou maist for me,
Doon as The list, but bid I at so noys *
And thine estate also should yeve with me,
Though al this toun crid on this thing by note,
I n'olde not al that noise at a groto,
For when men have crid, than well they roun †,
Eke wondir lust but nine days nere in toun."

CHAUCER.

I suspect our term *hot*, is never the true preterite of *to heat*, which is *heated*, but ever as the above explained word. *A hot poker*, is a poker changed from its usual state by the effect of fire, and so far implies heat, as fire is the mean of the change; but we also say, *a hot firing of small arms*, where *heat* can have nothing to do, for we only mean a quick irregular state of firing [or shooting] with small arms. *A hot chase*, is a disorderly [irregular] chace, but has no relation to heat. *A hot scent*, is one which sets the hounds into a state of irregular headlong pursuit, a pursuit where the course is altered to one of greater but irregular rapidity; and what can *heat* have to do there? To trace the source of *hot* in this view of its import would be too round about and tedious for this article. Of the word *heat*, it will be spoken in some other page. HORNE TOOKE says *hot* is the past participle of *to heat*, but that is *heated*, and not *hot*.

HOITY TOITY.

A homely exclamation [expression] on witnessing some scene of noisy mirth, some boisterous game of romps. *Hoitity stoitity*, q. v. *hay time*, *toying time*; haymaking time, the time for romping, [pastime]. *Hoi*, *hoy*, *heuy*, *hey*, hay. *Tity*, *tye*.

* Bungled it, confused it, got into this state of disorder, into *this scrape*, not as MR UNDY supposes ordered it, as *Etounded in hecten*, to command.

† *To speak softly*, to whisper.

tijde, season time. *Stoeijen*, to romp, to toy, to play wantonly together as was done among the haymakers, at that period, in the hay fields.

A JOLTHEAD.

A fool, a dunce, a dolt, a block-head. *Er jool t'heete;* q. e. *there is he who can be called no other than fool*, there is he who every body must name fool, one who has fool written in his very countenance. *Jool, fool*, simpleton. *T', te*, to. *Heete* as the participle present of *heeten*, to name, to call, and *te heete* is to the very calling, so that he can be called nothing else. JOHNSON gives also the sense of a *great head*, to this term, but no etymology for it. I suspect it never had this meaning but by error; we say, *a great jolthead*, in the import of a *great fool*, and perhaps the idea of a *great head* has arisen from this epithet, which if the term really meant a *great head* would be tautology.

> "Fie on thee, JOLTHEAD, thou can'st not read!"
> SHAKSPHEARE.

> "And stode right at her bedd'is fete,
> And call'd her right as she HETE." *—CHAUCER.

A TOM TIT.

The little bird known by that term as well as by that of *titmouse*. *Er dom tijt;* q. e. *there is the silent tit* [little bird]; the little bird that neither sings nor makes any noise; the little bird which nobody hears. *Titmouse* is as *tijt mosch;* q. e. *the little bird of the sparrow kind;* a little species of sparrow. *Tijt*, is as the smallest of the bird kind and as the antiquated *tiet*, the smallest of the pecking tribe, grounded in *titten, tieten*, to push against, to peck; whence our term *tittle*, a point, a *particle*, the least possible; perhaps also the French

* Was named, by name, as she was called, latterly spelt *hight* in the same sense.

tit. *Ken cuile of bone tiet:* is a popular ex-
ssion for a nasty spiteful female that pecks at
ers at] every body. *Dom*, dumb, silent, also
pid, dull, foolish. *Mouch*, *mouch*, a sparrow,
nded in the antiquated *mose*, *extrum*, *solacitas*.

"The nightingale is sovereign of the song,
Before him sits the *tremouse silent* by,
And I must to thrust in skilfull throng,
Should Colin make judge of my foolerie."—SPENSER.

"The *tremouse* and the *pecker* hungry brood
And Progne with her bosom stain'd in blood."

DRYDEN.

TO RIDE THE GREAT HORSE.

To speak pompously, to assume a commanding
ne in conversation, to play the part of a self
portant personage. *To ride de gereed hoore's*;
e, *to your decree the ear is ready*; to the resolve
ou are going to make the attention is upon the
rkening; but *reede*, as a sententiously stated
solve, being a rather formal and over-solemn term,
common discourse gives to the expression a
gree of irony [ridicule] which survives in the ap
ication of the travesty now in use among us.
reede, *read*, opinion, advice, council, resolve,
cree, conclusion come to, determination formed
the mind; and sounds as we pronounce *ride*.
reed, ready [*de gereed geld*, is, the ready money]
d sounds *great*. *Hoore*, *oore*, *oor*, ear, hearing.
, *is*, in. *Hoore's* sounds *horse*.

"The laughter arose of gentil foulis al,
And right anone the *seide* * foules choain had,
The Turtel trewe, and gan her to'hem call,
And prayd her to say the *sothe* † said,

* *Birds that eat seed*, as distinguished from those which
d on *worms*, *carrion*, fish, &c.
† *Sober truth*.

Of this matir, and asked what she RAD*,
And she answered that plainly her entent
She wolde shewe, and sothly † what she ment.

Nay, God forbid a lovier shulde chaunge
The Turtel said, and waxte ‡ for shame al rede,
Though that his lady evirmore be straunge,
Yet let him serve her ay, tyl he be dede,
Forsothe I ne praise not the Gos' § is rede,
For though she dyed, I wolde none other make‖,
I will be her's tyl that the dethe me take."

THE ASSEMBLE OF FOULES.—CHAUCER.

LOVE ME, LOVE MY DOG.

A well known expression, and in the present form implying, with him who uses it, if you wish to shew you like me, you must shew attention to all that is liked by me; you must show you love me and all I love. *Love mij, love meé doogh*; q. e. *value me, value me with honesty* [*sincerity*]; if you esteem me, let it be with good faith; love me well or love me not at all; if you mean to love me, love me thoroughly [in all regards]. *Loven*, to value, to set a price upon, to prize. *Meé mede* with. *Doogh* deughd, honesty, probity, sincerity.

CRACK-BRAINED.

Acting capriciously, of irrational conduct, betraying a mixture [spice] of madness [folly] in conduct [conversation, opinion, notions]. *Keye rech breé innt*; q. e. *the fool* [madman] *holds a larg jurisdiction* [there, in the character of the person in question]; in him the fool exercises a wide jurisdiction over the domain of his understanding; he is on

* Opined, advised, resolved, determined, opinion [decree given, as the third person present of *to rad* [radd] in Dutc *ruedin, raaden.*

† Truly. ‡ Grew, waxed.

§ *The goose's* speech [say]; rede, speech, oration, reasoning *in Dutch reds.*

‖ *Mate*, companion, fellow, assistant, in modern Du *makker.*

[illegible] whom madness has secured a large share. *Ara*, [illegible], madman, one of unsteady brain, half [illegible]. *Breed, breed, breyd*, broad, large, extensive [illegible], to introduce, to put in, and also to get in, as income, increase, profit, gain! Jonnson spells [illegible] phrase *cracht branned*, but others in a truer [illegible] *hed (cracht) branned*. *A cracht branned man*, represents, *er heye recht hee [illegible]*, [illegible] there the madman has a large claim on the [illegible] in question along with the rest! *Mar [illegible] man*, together with *Keye recht* sounds *cracht*, [illegible] of the obvious difference in letters, as any one will find upon trial, sounding the *c* as the Dutch and French now do and as we once did.

* We have sent you an answer to the ill [illegible] [illegible] follows." [illegible] Anonymous.

TO CRAZE [CRAYZE].

To fall off [away], to waste, to decay, to weaken, to diminish, to come to nothing, to render unsound, to damage. *To qeresen*, qe *to fall off*, to decay, to glide away, to waste away, and thus to [illegible], to diminish, to bring to decay, to bring into a state of weakness (unhealthy). *Resen*, has all the above meanings, and *qe* is as the [illegible] prefix, the particle which fulfills completes the import, and is the past participle is *qeresen*. Dropping the old infinitive termination *en*, *to qeresen* is *to qeres*, and sounds as we utter *to craze*. Jonnson has the word out of the French *crasser*, whence come *to crash*, both of which may probably belong to *crassen*, as above explained, in the direction of to break down from a former state; *q*, *k*, and *c* interchange in sound.

* [illegible]

[illegible]

[illegible]

* [illegible], [illegible]

"Relent sweet Hermia, and Lysander yield
Thy CRAZED * title to my certain right,
Till length of years
And sedentary numbness CRAZE † my limbs."
SHAKSPEARE

"Then through the fiery pillar and the cloud,
God looking forth, will trouble all his host,
And CRAZE ‡ their chariot wheels." MILTON

——————"I lov'd him, friend,
No father his son dearer, true, to tell thee,
That grief has CRAZ'D my wits." SHAKSPEARE

Crazedness, *crazy*, and *craziness*, are all eviden formations from the verb; the last in its freqent ative shape, and as *gerysigen*.

"The nature, as of men that have sick bodies, so likewise the people in the CRAZEDNESS § of the minds, possessed wit dislike and discontentment of things present, is to imagin that any thing would help them."—HOOKER.

——————"Come my lord
We will bestow you in some better place,
Fitter for sickness and for CRAZY ‖ age."
SHAKSPEAR

"The queen of night, whose large command
Rules all the sea and half the land,
And over moist and CRAZY ¶ brains,
In high spring-tide, at midnight reigns." HUDIBRA

"Physick can but mend our CRAZY ** state,
Patch an old building, not a new create." DRYDE

"Touching other places, she may be said to hold them we should do a wolf by the ears; nor will I speak now of th CRAZINESS of her title to many of them."
HOWEL'S VOCAL FORES

WALLS HAVE EARS AND HEDGES HAVE EYES.

In respect to whatever you have to transf beyond the limits of your own breast you can nev

* Weak.
† *Enfeeble*, weaken, diminish the strength of.
‡ *Damage*, render useless.
§ Weakness, imbecili
‖ *Feeble*, diminish in strength.
¶ Injured, unsound.
** *Feeble*, worn out.

be certain of being safe [you must always incur some risk]. *Wie al's, heme hier's; een hoed je's hoe ego*, q. e. *he that has all within himself need never go from home; external possessions are always a demand upon caution for their safe-keeping*; he that can confide his happiness to the keeping of the inward man, is independent of trouble from others; outward riches can never be possessed without requisite precaution and consequent care and pain. The amount of the above moral, is a caution to make yourself content with the smallest rate of sufficiency and to act so as to risk no reproof of conscience, and thus to be as independent as possible of others in regard to either what they do, think, or say. *Wie*, who, he who, the one. *Al*, all, every thing, the whole. *S, is*, is. *Heme*, possessions, means, riches. *Huijd, hoed*, head, caution, keeping, custody.

SING OLD HOSE AND BURN THE BELLOWS.

As the hailing prelude to some scene of profligacy, a sort of defiance to all decency preparatory to the decisive laying it aside for the debauch in question. *Singh! hold Drees and behaven de belowes*, q. e. *Sing! do homage to old Nick and piss upon all the vows you have made in regard to your duty*, let there be singing! let the devil be the theme of our glorification, and let us free ourselves from the restraint of all promises of social and religious duty which we have openly or implicitly made. By the term *vows*, I suspect, this abandoned and now vulgar hallowing in of the debauch, is of monastic origin; the prelude to some barely carousal. *Singh*, the imperative of *singhen, singen*, to sing. *Holden, halden*, to inaugurate, to do homage to, to pay obeissance to. *Drees*, the devil, the dice [dice?] *End, and*. *Behaven*, to piss upon, to be piss and thus to show contempt for, in which sense the term is still used by us. *Behaven*, the imperative

sounds *burn*. *Beloves* as the plural of *belove* the participle present of *beloven*, to vow, to promise; the more modern substantive form of which is *belofte* [vow, promise]; *belofte aen God*, is a vow to God. *Het land van belofte*, is, the land of promise.

> "Once possess'd of what with care you save
> The wanton boys would PISS UPON * *your grave*."
>
> DRYDEN.

ASK MY ARSE.

A coarse and sulky way of saying I wont answer you, I dont chuse to tell you what you ask me; and implying offence taken either at the manner of the asker of the question, or at the subject of it. *Eisch meé eer's; a question should be made respectfully;* a demand should be accompanied with good manners; a question is not to be made in an ill-bred manner. More literally, a question implies a respectful [due] manner of asking it. *Eer*, respect, attention. *Eer's*, as *eer is*. *Meé*, *mede*, along with. The import of the original phrase is, a question not asked in a proper manner [or else concerning an improper subject] is not one that is entitled to an answer. The coarseness of the form is entirely due to the travesty. *Eisch* and *ask* are the same word; *eisch* is an asking, a demand, and sounds ASK. *Meé eer's*, sounds *my arse*.

BACKGAMMON.

As in the phrases, *to play at backgammon; let us have a game at backgammon, &c. By hack gal meé hun;* q. e. *by the effect of chance they are upon a footing;* owing to the dice the one has as good a share in it as the other; the events depending upon chance give the superiority to neither. *The Dutch* phrase sounds backgamon, as we pro-

* Shew their contempt for you when dead.

e that word; and the means of winning at it
d upon the alternate changes in the castings
s dice, whence in Dutch it is called *verkeer*-
q. v. the game of counterchanging [alternating
ses]. *By hack*, by chance, sounds *hack*,
good, *gode*, equal, consorting, alike, of a piece.
mede, with. *Hem*, them. *Med hem* sounds
Johnson has suffered himself to be hoaxed
he belief, the term was as *hack gammon*, which
body had told him was Welsh for a *little*
Mr. Thomson thinks the last member of
phrase is grounded in the Teutonick *gamen*, or
Anglo-Saxon *gaman*, to game, to sport, but
ndlessly, for his etymology results into nothing
h will not apply to any game or sport played
a table. In regard to our term *game*, as sport,
(whence *to game*, in Anglo Saxon *gaman*, in
onick *gamen*, in Gothick *gaman*) I believe it
e a contracted form of *gaeffing*, *gading*, the old
iple present of *gaeyen*, *gaden*, to please, to
se, to recreate, to make gay; from the root
l *gaey*, *gay*, whence our *gay*, as cheerful,
y, full of spirits; and thus as an enlivening, a
eating, a filling with spirit, a cheering up, a
ing cheerful, which is what sport or play does,
or as amusement or exercise. The *a* changes
ae, as in endless other instances, and *e* is the
al and ancient abbreviation of the still older *eng*
he participle termination. *A game of cards*, is
amusement [recreation] by the means of cards
s, as the object of the chace, is that which
ces or gives sport, diversion, amusement

> "Yet it is better for me
> For to be dadde in wifely homete,
> Than to be a traitor living in my shame.
> Be as he mote, for sweet or for *game* *,
> He shal awake, and rise and go his wele,
> Out of this gutte ere that it be dele." CHAUCER

* Jake, fun.

"But Dame, here as we riden by the way,
Us nedith not to spekin but of GAME *,
And let autoritys, a Godd 'is name,
To preching and to schole, oke of Clergy."—CHAUCER.

"But if it like unto this cumpany
I woll you of a Somner † tell a GAME ‡;
Parde ye may well knowin by the name
That of a Sompnour may no gode be saide." IBID.

——————"Though I evir plaine,
Or alwaie wepe, I am nothing to blame,
Sens I have lost the cause of all my GAME §." IBID.

RUNNER.

As in the phrases, *a government runner*, *a Bow-street runner*, *a treasury runner*, *&c.;* and in the sense of a spy, a collector of information for his employers, a retainer, a messenger, a relater of what he worms out of others for the purposes of his employment. But since the recent introduction of the French system of police, the old metropolitan term *bow-street runner* has merged in that of *policeman;* as *goaler* has also into that of *governor*, but without the addition of *excellency*, which the French did not allow even to him of the *Cold-bath-fields* in Paris. *Ruuner;* q. e. *informer*, spy, watcher, whisperer, earwigger. In a more modern form *roener*, *ruener*, from *runen*, *roenen* (in German *raunen)*, to whisper, to tell to the ear, whence our obsolete *to round*, antiently *to rowne*, in the same sense.

"*Verraders, smekers ende oerstekers,*
Ruuners || *ende plumestrekers* ¶."—MELIS STOKE.

* Of something amusing, sportive, mirth-making.

† An apparitor, a summoner of delinquents before an ecclesiastical court.

‡ A joke, a merry story. § Pleasure, joy.

|| Betrayers, supplicators [courtiers], ear-wiggers, informers [RUNNERS] and parasites."

¶ Otherwise *pluymstryker*.

The Dutch *ronde* [*rond wachte*] and the French *de* as well as the Italian and Spanish *ronda* - police-watch, the military or armed watch, the rde] are all as *ronde*, *rondo*, as the participle sent of the above *ronen*, *rondeen*, and thus the ronning, the spying of that which is going on in streets during the night by the corps in question. *to go the rounds*, in the sense of to go to watch spy, to find out what others are about, as well as round [to whisper] and *round*, in *round house*, tch or guard house] evidently belong here - *d*, in our more modern *to round* [as to whisper], ma one of those paragogical uses of that letter, logous to that of the *b* in the old spelling of mb, now plum, and *dumb*, the same word with Dutch *dom*, &c., for the original form of our *to nd* was *to roun*, *to rounc*

Being come to the supping place, one of Kalander's mate newsman in his ear, at which he retired."

SIDNEY.

"Sir old Reynaldo, is then thine aray,
Why doth my neighbour *is* wife so so gay?
She is honoured ov' all where she goth,
I sett at home, I have no thrifty cloth
What dost thou Sirra, at thy neighbour's house?
Is she so fair? art thou so amorous?
What newsarious * with our maid? *boudiste* †

CHAUCER.

"Another newsman to his fellow-line
And sent he lied." IDEM.

"O noble Ovid! Soth sayst thou Goodwife
What shold it ‡ to it, if love be long and hate,
That he will find it out in some manere?
By Pyramus and Thisbe men may leere §,
Though they were kept full streight ov' all,
They ben rescuedd newsarious ‖ through a wall,
There is no wight couth find out such a slight!"

IDEM.

* *What whispersest thou?*
Lears

† Lord's, [illegible]

‡ What [illegible]

‖ Whispering

FELLOW.

Spelt by CHAUCER *felow*, *felaw*, *fela*, *j*
fele, *fel*. I suspect, a same word with the l
velghe [in German *felge*] with us *felly*, *fell*
the circle or round frame of the wheel compo
various members [joints, limbs] acting as one
a common centre, and for a common purpose
thus a circle of members or felloes mutually
in importance respecting the purpose the
intended for in common. The term is used
times in the plural number, *fellies*, *fellows*
then in a collective sense, as the parts of a who
French, *les jantes de la roue*. But *a fello*
member of a same circle, by the particle *a*, as
as one of the *fellies* or *fellows*, and thus a
member of the society or circle in questio
Fellow of the Royal Society, is a member o
circle or society. *He has no fellow*, in the
., *he has no equal*, is, as he forms no part
circle, he is a person *per se*, has no equal i
circle, or at least in the society or circle allud
A fellow of a same body or society, and *a mem*
a same body or society, are equipollent expres
A fellow servant, is a servant of a same fam
circle. *A fellow creature*, is a creature of a
constituency of parts or members, a creatur
same construction of members or parts, and
phrase is never used but in relation to *ma*
same as *fellow-man*. *A good* or *bad fellow*
good or bad member of a same society or
Our expression *to circulate a story*, is used
somewhat analogous direction of import, viz: t
to cause or make a story go from or by one m
of the circle to another. *Fellow* can ha
derogatory sense but through the context, o
from the manner in which the term is used.

"Cassio has been here set on in the dark,
By Roderigo and FELLOWS that are scap'd."

Sh

I have great comfort from this fellow: methinks he has no drowning mark upon him; his complexion is perfect gallows." (SHAKSPEARE.)

> "Opinion that did help to the crown,
> Had still kept loyal to possession,
> And left me in reputeless banishment,
> A fellow of no mark or likelihood." (SHAKSPEARE.)

The word *echo* (with its *fellow*, *echoes*) is an *adj.*, an adjective formation from *echoe*, *echoen*, (in Gothic *wakwjan*) to turn round, to wheel, in Latin *volvere*. The *w*, *v*, and *f* are interchanging aspirates. JOHNSON adopts no etymology for the term. MINSHEW says it is an *to follow*. JUNIUS that it is an the Anglo Saxon *to*, faith, and *low*, bound. But though *to follow* is an *echoe*, *echoen*, in the same import, and from a same source in another direction of meaning, yet that *fellow* can never be brought out of this verb is manifest from its import, and the etymology is a mere guess, founded upon a degree of similarity of letter between the two words in defiance of sense.

> "I wed thee followen* shed, and I wed low,
> I wed to and cause ship of Thee, quoth she
> And though than nothing, save the cloth only,
> Might Thee departin from me truely,
> Than shalt no more departin from me,
> Than for the cloth, for I wed go with Thee."
>
> CHAUCER.

HUSBAND.

Husband, *husbandman*, *husbandry*, *husbandman*, the one establishing; the family, the one laying the foundation of the family, the one without whom there would be no family (household, people living together in a same house). A *ship's husband*, is he who provides the ship with the means of being that for which it is intended, and thus in fact the founder of, or provider for the ship. *To husband*

* Sometimes spelt *follow*, by the same writer.

† *Equal share*, upon a same footing, in every, and to Cas.

one's time, is to provide time with use, to empl
to make a due use of it. *A husbandman* is a
huys bouwende m'aen; q. e. *by that he pro*
his family [the household]; in the import of
tilling [working] the land he keeps his fa
From the ground sense of *husband*, viz: the
vider or founder of a family or household, the
has in a secondary use acquired that of a fou
or provider for whatever may be the objec
question. The word was spelt formerly *husb*
Huys, with us *house*, in German *haus*, is here
in the import of family, either as inhabitants
same house, or descendants of a same fou
Bouwen, to build up, to construct, to lay
foundation or ground, to construct, to create
make, to make use of, to build upon, also to culti
[to till] the land; grounded in *oue*, an antiqu
term for *earth*, *ground*, *soil*; and *bouwen* is a
ou-en, q. e. to put the earth to use, to use it fo
purpose of production, to cause it to produce
for which it was intended.

"Lo here a sharp word for the nonis,
Beside a well Jesu, both God and man,
Spoke in reprofe of the Samaritan;
Thou hast hadde five HUSSONDIS, quoth he,
And that ilke man which that now hath The
Is not thy HUSSONDE; thus seid he certeine,
But what he ment thereby I cannot saine.
Well! but I ask a point; why the fift man
Was none HUSSOND to the Samaritan?
How many might she have in marisage?
Yet herd I nevir tellin in mine age,
Upon this number true definitioun,
Men may devine, and glosin up and doune;
But wele I wote express withoutin lye,
God bad us for to wex and multiplie."

CHAUCER. *Wife of*

"I was considering the shortness of life, and what HUSBANDS * we are of so tender a fortune."

COLLIER ON F

* Bad users.

I have a great mind to* say, that it was a common effort to b that shall helpeth mobile grounds." Bacon.

"It will be a pastime passing excellent,
If it be managed with modesty." Shakspeare.

TO COCK.

is in the expression *to cock the eye*, and which practically, to shut one eye and to look with the er, as we do when we take aim, and as we do n we wish to direct the attention of another to nothing which is passing in our presence; and, purport, it is to secure a direct [undivided] view the point or object in question. *To god ocken*; *to encrease the power of the other*; to render other more effective for the purpose intended; is done when the sight is to be directed to one nt. *To cock your eye* at a person, is as to call attention to you by shewing yours directed to *God, gode*, like, equal, a companion, consort, on; also *wedgod*. *Ocken*, to augment, to add to encrease, and the root of our *to eke*, as well the Latin *augere*. Count [as in the more recent n of our dialect we do] the infinitive terminal *en*, *to god ocken*, sounds *to cock*. Cock [the le bird], the ancient Dutch *koke* in the same se; but *kop*, having the same import in that guage, as well as that of *head*, top, end, round p or globular mass at the top, the term *cock*, as equivalent in that sense, has been used by us in phrase *hay-cock*, a head or round heap of hay. a, as the spigot or tap in a barrel, has acquired t name from the handle being formerly made h a figure of the common cock in miniature, or cast with that of its head, and so has what we the *cock of a gun*. *A weather cock*, is also to accounted for in the same way. The Dutch use *wind haen, haan*, cock, in the same sense and

* Fillet of the ground.

for the same reason. *Cockt*, *cocked*, in the phrase *cocked-hat*, is as *gehoeckt*, cornered. *Cockatoo*, as the bird so called, is as the creole—or negro French *caque-tout*, all-cackle, all-prattle; *caqueter*, is, to chatter, to prattle, and *caquetage*, prattle, chattering. *Cock*, as in the phrase *cock-boat*, the broad and short boat belonging to a man of war, is probably grounded in the Dutch *cogge*, *cog*, a small primeval vessel of burthen of a round, deep and broad build; and the ellipsis of *kog-schip* [a cock-ship, wherry, pinnace] with a hut [shelter] over the hold [stowage]. And, I suspect, *cock-pit*, in the phrase *cockpit* of *a man of war*, is as the covered place parted off in the hold or well of the ship, and thus as *kog-pit* [ship's well]. *Put*, *pit*, a well, a hole in the ground, whence our *pit*, as well as the French *puit*, the Latin *puteus*, and the Italian *pozzo*. *Put* is also used as *dief-put*, the black-hole of a prison, and thus a confined space within the prison, or a place of definite confinement within the prison. We had the term *cogge* at one time in use with us in the import of a *ship's boat*.

> "This messangir adoun him gon to hie,
> And found Jason and Hercules also
> That in a COGGE to londe werin igo."—CHAUCER.

"What maner of folke, ware and stable, that woll founden hem a pardurable sete, and we woll not be caste adoune with the loude blaste of the winde Eurus, and will dispise the Se, menasyng with floudes. Let hem eschue to buildon on the KOPPE*, of the mountaigne, or in the moist sandes. For the fell winde Auster tourmenteth the KOPPE † of the mountaignes, with all her strengthes, and the lose sandes refusen to bere the hevy weightes."—CHAUCER, *Boeth.*

> His berde as anie fox or sowe was redde,
> And there to brode as though it were a spade;
> Upon the COPPE † right of his nose he hade
> A wert, and thereon stode a tuffte of heeres
> Red as the bristelis of a sow' is eres."—CHAUCER.

* *Head*, summit, crown, top. † End, top, tip.

A COCKNEY.

As an effeminate, coddled, homebred person, one not used to hard fare and at a loss to shift for himself when out of sight of the smoke of his family's chimney; but oftener used in the more special import of a Londoner, or rather of a London citizen, when in the country or from home, as one that has come from the fountain head of dainty fare and good keep. I suspect the term is an ellipsis of, *kokene-jong*, or *kokene mol*, or *kokene-wif*; q. e. *a kitchen boy*, *a kitchen mole*, a person who is never out of the kitchen, such a one as we call a *dish-clout*, one whom the cook threatens with the pinning a dish-clout to his tail, to keep him from perpetually haunting the kitchen, and thus implying a person who is wretched when at a distance from the spot which affords him his principal delight. *Kokene*, *keuchene*, a place where the victuals are dressed, a kitchen; whence the Italian *cucina*, the Spanish *cozina*, and French *cuisine*. The word is derived from *koeck*, a cake, a substance dressed by fire, whence *kocken*, to cook, and the Latin *coquere*. The term *cockney* has given much trouble to our etymologists, some of whom have fetched it out of *coquin*, and others out of the Italian *cuccagna*, in French *cocagne*, but, as it appears to me, wrongly. With *coquin* it evidently can have nothing to, for a *cockney* implies nothing in common with a rogue or rascal; nor do I see how it can be got out of *cuccagna*, as the fabulous or imaginary country of abundance, where every kind of eatable is met with in profusion, and ready dressed, no other trouble being required than to eat away.

"And yet I saye by my soule I have no salt bacon,
No no COCKNEY, * by Christ, colpes for to make."

VIR. PIERCE PLOWM.

* *Here either as a cook* and so as the ellipsis of kokene will, *or else as a kitchen* to dress the required meat.

"So the COCKNEY, * did to the eels, when she put them i' th' pasty alive."—SHAKSPEARE.

"The COCKNEY, † travelling into the country, is surprised at the many common practices of rural affairs."—WATTS.

"I am afraid this great lubber, the world will prove a COCKNEY ‡."—SHAKSPEARE.

COCK.

In the phrase *cock-sure*, quite certain, I take to be the ellipsis of *weather-cock*, and thus, as much to be depended upon as the pointing of the weather-cock, in regard to the quarter whence the wind then comes or came last. As changeable as the *weather-cock*, is another direction of sense and refers to the proverbial changeableness of the wind and consequently of that which points out its changes.

"You cataracts and hurricanes spout,
Till you have drench'd our steeples, drown'd the COCKS ‖."
SHAKSPEARE.

"We steal, as in a castle, COCKSURE."—SHAKSPEARE.

"I thought myself COCKSURE of his horse, which he readily promised me."—POPE.

TO COAX.

To entice, to wheedle. *T'u koecks*; q. e. *here are cakes for you*; see the dainties which are ready for you [if you do as I wish]. *Koecks* the plural of *koeck*, cake, kitchen stuff, dressed material. *T'u*, *te u*, for you. *T'u koecks* sounds *to coax*, and, as in numberless other similarly grounded travesties, the sound coming out into the form of a verb, and the original import, by change of dialect, having, in course of time, disappeared, the phrase has been adopted in the modern form of our language

* Here as the cook, *kokene-wijf* or *kokene-jong*.

† *Here as a Londoner*, a shiftless coddled person.

‡ *Here* also in the foregoing sense. CHAUCER uses the *term cockney*, but I have lost the extract I had taken.

‖ *Weather-cocks*.

as a verb, and used as such, but generally applied in regard to children or weak minded persons, to dawdlers and old men married to young wives.

"The nurse had changed her note, she was muzzling and coaxing the child, that's a good dear, says she."

L'ESTRANGE.

"I coax! I wheedle! I'm above it." FARQUHAR.

Probably *to cocker*, in the sense of to pamper, to spoil by indulgence, is simply, *for kocker*; p. e. *to the cook there*; come then let us to the cook, implying, where I will get you something that you like; and, as in the case of the above verb *to coax*, adopted by travesty for a like part of speech, which in course of use has been extended into the import of to entice weak minds by paltry undue allurements for some selfish purpose. *Kock*, cook, *coquus*.

HE BROW BEAT HIM.

He intimidated him, overawed him, reduced him to a state of involuntary compliance by dread of what was to follow. *Hie heroune hielt hem*, q. e. *here the prospect of the penalty* [*penance*] *commands his obedience*; in this case the fear of repentance prescribes submission [rules his conduct]; the dread of regret enforces his compliance. *Hie*, *hier*, here. *Heroune*, regret, repentance, penitence, sorrow for what is done. *Hielen*, *gehielen*, to bid, to command, to rule. *Hie heroune hielt hem*, sounds *he brow beat him*. JOHNSON says the phrase is as *brow* and *beat*, in the import of, to depress with severe brows. But why does *beat* imply *depress*? A man may frown at another, but not insure obedience by so doing; but the dread of consequences, as the original phrase expresses, may and does generally ensure refraining from intended *perseverance in action*. The term brow falling by *analogy of sound* into the travesty has mixed up in *the expression* an idea of knitting the brow and

frowning, that in truth has nothing to do witl and caused its frequent misapplication. Instea a reference to the check of a man's own conscie which is the true meaning, it has been used check produced by the frown of another per upon him. And the absurdity of making an brow into a stick or cat-o-nine-tails has kept ground unmolested in common conversation.

WITH A ROD OF IRON.

As in the expression, *he governs* [rules] *wi rod of iron*, and meaning like a savage, by f irrational violence, outrage, domineering. *W er rood af arre aen*; q. e. *he shows by his cou nance that he is red with rage upon the occasi* the redness of his face betrays his being in a thereat, and thus implying a temper manifes itself in its relations with others, by the u symptoms of being actuated by rage and fury, stead of being under the controul of reason moderation. The original and travesty sound al *arre aen*, sounds *iron*. *An iron rod* is for a curtain or a lightning conductor, and not f mean of rule. In the phrases *sceptre of iron*, *tears*, *iron years of war*, IRON stands in the s of these objects being used or brought forward rage, fury, violence, ungovernable temper, and duly or proceeding from any due motive.

> "I will converse with IRON * witted fools—
> And unrespective boys; none are for me
> That look unto me with considerate eyes."
>
> SHAKSPE

Arre, *erre*, *ire*, and *ira* are the same w *Aenwijsen*, *wijsen aen*, to designate, to demonst to point out. *Rood*, *red*, also wicked, maliti *deceitful*, malignant.

* *Fools* under the guidance of their furious ir *tempers*, furious madmen.

BEAT

As in the expressions, *to beat down at a bid*, *the boy must beat the very horse*, &c. *To beat up*, *to beat the upper hand of*, the command over, subjects the other to him, has the control over, commands, is uppermost, has the superiority over [illegible]. the third person present, *it beats*, &c. *beats*, in the foregoing import, sounds *best*

> Non scale of goose
> Thou hast the shape of man how have you run
> From shape that goose would next Shakspeare
>
> " Five times Massinger
> Have I fought with those so often beat thus next me
> Shakspeare

BEAT

As when we say, *to beat down the price in the market* *beat* of a bargain, makes to go down, causes to become lower The third person present of *beaten*, *beat*, to lower, to cause to sink down, to put down, and thus in regard to price in bargain, to better it, to make it cheaper, and grandfatherly the same word with *better*, *better*, *better*, *better*, to better, to amend, to improve, to mend, to do good to, to be of use to, to pick up, to hook, and formerly used by us in the shape of *to better* Hence the French *battre* and our *to batter*, *to abate* *To beat* [abate] a nuisance, is, to correct [mend, to put down] a nuisance, to better the state which caused the subject in question to be a nuisance *To beat a demand*, is, to lower a demand, and thus to make it a better purchase [bargain] *The storm abates*, the storm lessens, mends, goes down *The abatement in case of Margaret*, is, a sinking [a lowering] of the heart and spirit

> [illegible] that first found out a modicum,
> [illegible] and [illegible] in every weight [illegible]

Remedy and redo *, by herbis he knew fine †,
Yet to himselfe his conning was full bare,
For love had him so boundin in a snare,
All for the doughter of the King Admete,
That all his craft ne coud his sorowe BETE ‡."
CHAUCER

"But what and she my *balis* BETE §,
And be to me curteis and swete,
She is nothing full certain,
Lovers she put in full grete pain. IBID.

"Pipin he couth, and fishin, and nets BETE ‖,
And cuppis turn, and wrastle wel and shete."
IBID.

"Thy temple shall I worship evir mo,
And on thine aulter, where I ryde or go,
I wol don sacrifise, and firis BETE ¶." IBID.

"So that the Night semed sprad upon the yerth, if the the wind that hight Boreas, i sent out of the Cave of th Countre of Thrace, BETETH ** this night, that is to sain chaseth it awaie, and discovereth the closed day, thou shinit Phœbus."—IBID. BOETH.

"Usury BEATS down the price of land, for the employmen of money is chiefly either merchandizing or purchasing; an usury way-lays both."—BACON.

TO BEAT THE HOOF.

Properly explained by JOHNSON *to go on foo to walk;* but for which meaning he gives no reason by its terms the expression carries no such sense nor has it any but as the sound of one that bor the true import, which I take to have been, *t biedt de hoef;* q. e. *it is necessity which oblige you;* you would not walk if you could afford t ride; and is an expression analogous to that of *t*

* Council, advice. † Find.
‡ Better, lessen, diminish.
§ *Better* [diminish] my sufferings [woes].
‖ *Mend*, make better.
¶ *Mend*, better by stirring and adding fuel when wante
** *Abateth*, lessens, betters, improves.

ad the hoof, already explained in the first volume of this essay. *Bredt* as explained in the penultimate article. *Hauf*, *behauf*, necessity, want, urgence, destitution.

A HUNT.

As the implied manner of following or pursuing the object intended to be taken or found, the way of catching or obtaining the object of the pursuit in question, has groundedly no reference to any mode of attaining the object; nothing to do with hounds or dogs of any kind, but seems to me simply as the corresponding of *Er hacnd*; q. e. *er hon end*; *i. e.* a holding, a catching hold of, a taking fast, a grasping, a gripping, a seizing, the means or way not being necessarily imported in the term itself. The Dutch *houden*, *houden*, our old *to halte* and modern *to hold*, the German *halten* and the Anglo Saxon *halden* are a same word, and instance the interchanging chases of the sounds and literal forms of *a*, *o*, *u* so that *a hunt* is simply an indefinite catching or taking; manner [ways, means, form] being indefinitely implied by the term itself. *To hunt* is formed from the above in its substantive sense, and has to put in action the implied means of taking, catching] the object in point; and is in fact the same word with our old *to hent* and to *henten*, as well as with the French *hanter* and our *to hant*, *to haunt*, formerly *to hanten*, as well as the Latin *tendere* in *prehendere*. JOHNSON and others fancy the term to be grounded in *hound* [a dog] and to be as the Anglo Saxon *hunten*, but has *hunten* any thing to do with *hund*? does it not mean to catch or take hold of by any means? We say, *to* HUNT *out a passage in a book*; *to* HUNT *out for an argument*, *to* HUNT *up evils by* thought, &c., and *what can a hound or dog of any kind have to do* *ere*? Our term *hunter* was once spelt henter

"For sometime ben we * Godd 'is instruments,
And menis to don his commandements,
What so him lust upon his cretures,
In divers acts and in divers figures.
Withoutin him we have no might certeine,
If that him list to stondin there ageyne.

And sometime, at our prayer, han we leve,
Only the body, not the soule, to greve;
Witness of Job to whom we didden wo;
And sometime have we might of bothe two,
This is to saine, of body and soule eke,
And sometime we ben suff'rid for to seke

Upon a man and don his soule unrest,
Not his body, and all is for the best:
When he withstondith our temptacion,
It is a cause of his salvacion,
Albeit that it was not our entent,
He shold be safe, but that we shold him HENT †."
CHAUC

"But we then ben high aboven, siker from all tumulte wode noise warene stored and enclosed in soche a Pal wither as the clateryng or anoying folie maie not attaine, scorne soche raveners, and HENTERS ‡ of foulest thynges,'
IBID. BO

"My boldenesse is turned to shame
For false fortune played a game,
At chesse with me, alas the while!
The trayteresse false and ful of gyle
That all behoteth §, and nothing HALTE ‖,
She goth upright, and yet she *halte* ¶."—IBID.

"I've heard myself proclaim'd;
And by the happy hollow of a tree
Escap'd THE HUNT.
SHAKSPE

* The devil, who speaks here in the plural number, a *we devils*, in reference to his various forms, characters, figures he is presumed to take for his various purpose deception.

† Catch, take, lay hold of. ‡ Hunters.

§ Promises, as the Dutch *beheeten*, in the same sense.

‖ Holds, keeps, makes fast.

¶ Limps, goes lame, and the same word at bottom as *forgoing to halte*, which is *to hold* or *come to a stop* in the g *on*, *to go* on with stoppings, and we say, he has a *halt* in *gait*, in the sense of he has a going on with interrupt *holdings* or *stopping*, and thus an irregular manner of *on*.

"Evil shall HUNT the violent man to overthrow him."
PSALMS.

To *hunt down* a criminal, to *hunt for* fleas, *to hunt for* an argument; *to hunt* a fox or elephant, are equally sound phrases. The *u* in the term belongs to the primordial *hou-en*, to hold.

To be haunted by a ghost, is to be hunted [pursued] by a ghost. *To haunt a place*, is to keep on coming to it, to pursue the coming to it. *His mind is haunted by his evil conscience*, his mind is pursued by his evil conscience. So that *to haunt* is used in the direction of *to pursue* and *to overtake* [reach]. *Hand* belongs to the same primordial verb, and so does the Dutch *handteeren*, to frequent, to continue, to go or come to. But *hand* is in the simpler direction of a holding, a grasp; of this, in another page.

"I do HAUNT the battle thus,
Because some tell me thou are a king."—SHAKESPEARE.

"I have charged thee not to HAUNT about my doors,
In honest plainness thou hast heard me say
My daughter's not for thee." Ibid.

"Where they most breed and HAUNT, I have observ'd
The air is delicate." Ibid.

CROSS AND PILE.

As in the phrase, *to play at cross and pile*, and meaning to toss up a piece of coin, in the usual way, for a decision of the point in question; the cross being formerly the dexter mark of the money of the day and the winning side when it came up. *Kruys endt peil; cross terminates the business*, decides the question, wins the stake, puts an end to the affair. *Kruys, dextra pars nummi, pars antica nummi, crux plerùmque insignita. Munte* [the mint mark] was, *pars postica, sive latus sinistrum nummi*, and the losing side; and kruys of *munte worpen*, was, as we now should say, to toss up *heads or tails*, which last phrase has been explained

in the first volume of this Essay. *Enden, eynd* to end, to finish, to terminate. *Peil*, the affa that which was to be done, the whole task, a sounds *pile*.

"This I humbly conceive to be perfect boy's play; CR I win, and PILE, you lose, or what's your's is mine, and wh mine is my own."—SWIFT.

"Neither CROSS AND PILE, nor ducks and drakes are qu so ancient as handy dandy."—ARBUTHNOT AND POPE.

HANDY DANDY.

As the play or dance on which the hands alternately given and the places changed. *Ha dij! d' hand dij!* q. e. *the hand, thou! the ha thou!* your hand! your hand! and is as the c of one dancer to the other, to give or take the ha as is done while they alternately change places w each other. *D'hand, de hand*, the hand. *L* thou, thee, you. The original words sound *han dandy*.

"See how yond justice rails upon yond simple thief! H in thine ear; change places, and, HANDY DANDY, which is justice, which is the thief?—SHAKSPEARE.

"Neither cross nor pile, nor ducks and drakes, are q so ancient as HANDY DANDY.—ARBUTHNOT AND POPE.

DUCKS AND DRAKES.

As the boys play by skimming a flat stone along surface of the water, so as to cause it to make many bounds or ricochets as the skimmer's stren and dexterity can enforce. The superiority, in play, is decided by the greatest number of tir the stone touches and bounds upon the surface consequence of the way it is slung from the h of the performer. *D'hach's aen der reyckes;* q *the hazard* [*event*] *is upon the touches*, the issu *the* game depends upon the number of bou [*separate* touchings] made on the surface of *water*. When we say, he has made duck

drakes with his money, it is merely in the sense of, he has thrown it away childishly and hopelessly; and the stone is the boy's throw for a childish purpose and sinks at the end of its career to be lost in the water. *Hack*, in which the *ch*, as formerly with us, sounds *ck*, has been repeatedly explained in foregoing articles, as, chance, hazard, event, happening, fortune. *D'hack's, de hack is*, the event [game] turns upon, sounds as we pronounce *ducks*. *Raeck, reyck*, touch, blow, is properly as *raecke, reycke*, the contraction of *raecking, reycking*, the participle present of *raecken, reycken*, to touch, to reach, and thus as the *touching* or *reaching*; so that *aen der reycken*, is, on the *touchings*, and sounds *and drakes*.

"Neither cross nor pile, nor ducks and drakes, are quite so ancient as handy dandy. *See preceding article.*

OVER HEAD AND EARS.

As in the expressions, *over head and ears in love* [*in debt, in misery, in difficulties, in poetry, in music*] *&c. &c.*, and always implying an over ardour [excess of passion] as the cause. It is the over ardour in the gratification of our pursuits and pleasures that brings on debt by a too great expenditure of our means. *Overheet hand hier's*, q. e. *in this case there is an over ardent agent*, it is evident too great ardour is the agent [cause] of what we see [what takes place]. And *hand* is here in the sense in which it is used in the phrase, *I have had no hand in all this*, that is, I have had no agency [I have been no agent, I have not been the cause] of all this. *Overheet*, over hot, too much heated, too ardent, over fiery, over eager, over passionate, over affectionate, too attached to. *Hier's, hier is*, here is. *In this case* Johnson tells us the phrase is, *as, over the whole person*. But where is the use of adding the word *ears* after *head*, for surely it is not

is into any mess over the head, we do not want to be told his *ears* are in the same pickle? Besides what can the immersion of the ears have to do in relation to the *quantum* of either love or debt. *Auricular confession*, we may understand, but *auricular immersion*, would puzzle any one. *Over heet hand hier's* sounds *over head and ears*, dropping the aspirate in *hand* and *hier*.

> "In jingling rhymes well fortified and strong,
> He fights entrench'd O'ER HEAD AND EARS IN SONG."
>
> GRANVILLE.

HEAD AND SHOULDERS.

As when we say, *he brought in the subject head and shoulders*, and mean, he brought the subject in when there was *no occasion*, at a wrong or unseasonable moment, when it was not called for by the circumstances of the case, and thus improperly, unduly, wrongly. *Heet aen schuld dere's*; q. e. *to be heated, even in that which may be your duty to do, is to do wrong*; when you have what you are bound to do to perform, to act with heat [passion] is mischievous [faulty, injurious]. *Heet*, rash, passionate, hot, hasty, precipitate. *Aen*, concerning, in, upon the occasion of. *Schuld*, *school*, obligation, debt, duty. The moral of the expression, is that the good effect of all we do depends upon its being done at its proper moment, and in a proper manner. *Dere*, *degre*, hurt, injury. *'S*, *is*, is. The best intention is often defeated by the time and manner of carrying it into execution. *Schuld*, *dere's* sounds *shoulders*. JOHNSON tells you the expression *head and shoulders* implies, by force. But why? for surely there is nothing in the form of the two words which will lead to such meaning. These two parts of the body are uncombineable in action; and the phrase if not referred from its travested to its original form is sheer nonsense. How a mind, of the grasp of JOHNSON's

could pass in review the numerous tribes of similarly constructed phrases belonging to a language of which he was expounding the terms and in constructing the lexicography, without once perceiving, or at least acknowledging, the impossibility of accounting for them in their present literal forms, seems to me an instance of one of the most remarkable absences in genius to be met with in the whole space of literature. By how many absurdities has this single deficiency of insight on a second hand great and unparalleled work to be blurred!

In regard to *snoer-een*, in the unadulterated sense of that term, it is as the Dutch *wijzer*, *wijzer*, *wijzer*, and seems to me to be derived from *wijzen*, to show, to point out, also to show to know, and to be as *wijzer*, in the import of the pointer out, or that which supplies the means of giving the required direction to the arm and any finger towards the object intended to be shown, and could we do so without the point intended by that term? *Schouder* is also used in the sense of a pronoun, as the two are to the upper and extremities of the square of our body. It is also used as a type for *steun*, and it is within the region of that part of our body we naturally place any load we have to carry, upon us. *Iemand op de schouders gaan*, is to show the way out of it, to direct the going out of it, though, owing to the term *schouder*, generally construed as an actual showing by the arm, but do we, or can we either show or remove any thing by a shoulder, unless we put it upon that part and carry it? and this is not what is meant by the expression. *Schout*, *schout*, a district magistrate or judge, *schuld*, *huld*, is from a same source, and as the one who knows, shows and decides guilt or debt, he who looks out as justice *in the various relations of society*. *Schutter* is *literally* one who watches for the other *in the night time*, the looker out for happiness or

the night] is a term used both for *a rear-ad*
patrole, and *a mid-wife;* and our *scout*, a
the same word with the Dutch *schout*, in th
meaning. *To scout a man out of society,*
to shoulder him out of a room, to show hir
it, to direct him to leave it. I suspect the
term *écout*, and *écouter*, as well as the La
cultare, to listen, to be upon the watch w
ear, to keep the ear upon the guard, be
this stock. HORNE TOOKE derives *should*
the Anglo-Saxon *scylan*, the Dutch *sche*
separate, to divide; but that would do
joint or divider of parts, and could never,
conjuration, bring out either *shoulder*, *schu*
schouder. The word was formerly spelt, v
schoude, which is the Dutch *schoud*, as *shou*

"The due fashion of byrthe is this, first the hea
forwarde, then foloweth the neck and SHOUDRS."
BYRTH OF MA

"When you rivet your pin into a hole, your pin n
a SHOULDER * to it, thicker than the hole is wide,
SHOULDER * slip not through the hole as well as the s

HORNE TOOKE also thinks our term *shilli*
Dutch *schelling*, a silver piece of money,
ruptly written for *shillen*, as *scylen*, and
aliquot part of a pound; but *shilling* is as
ingh, the participle present of *schellen*, to r
chink, as pure silver should when tried l
test, and thus as, *nummus tinniens sono*
solidi integrique. And *schelm*, as a notorio
or rascal, is no other than the contraction
schelling, as the making a noise in the world
villainous practices, and thus becoming notori
them. And we say such a one is *a no*
rascal or thief.

* Here evidently as an extending prominence on
as the *shoulders* are.

"Lord Strutt's money shines as bright, and CHINKS as well, as that of Squire South."—ADDISON.

"When not a guinea CHINKED on Martin's boards,
And Atwill's calf was drained of all his hoards."
SWIFT.

"The particular CHINKING sound in gold, distinct from the sound in other bodies, has no particular name." —LOCKE.

"People that hit upon a thought that tickles them, will be still bringing it in by HEAD AND SHOULDERS, over and over, in several companies." —L'ESTRANGE.

"They bring in even figures of speech, HEAD AND SHOULDERS, by main force, in spite of nature and their subject." FELTON.

The word *shoulder* in the expression, *shoulder of mutton*, is in the sense of *an arm of mutton*, and thus in the ground sense of the word *shoulder* as above explained, but analogously extended to a sheep.

HEAD.

As in the phrases, *he made head against his enemies; he made head against the storm; he gave his horse his head, &c.;* and in the sense of he took means to defend [guard, protect, preserve] himself against his enemies [the storm]; he left his horse to his own guardianship [care of himself], let him go his own way, the way he chose for his own safety. *Hoede* [*huede*]; q. v. *custody*, protection, guard, defence, safeguard, conservation, caution; with which our *heed*, formerly spelt *hed* and *hede*, is the same word.

"Sometimes has Henry Bolingbroke made HEAD * against my power."—SHAKESPEARE.

"Two valiant gentlemen making HEAD against them, seconded by half a dozen more, made forty run away."
RALEIGH.

"He gave his able horse the HEAD,
And bounding forward struck his agile heels
Against the panting sides of his poor jade,
Up to the rowel hilts."
SHAKESPEARE.

* *Guarded himself* [defended, protected, himself] against my power.

ARM.

As the limb that turns about by the should joint, the same word as the Dutch and Germa *arm*, which is the contraction of *arring*, the ant quated participle present of *arren*, to turn, to tu upon, and thus as the turning limb, or that whic turns by its joining. Hence also *harre*, a hing The Latin *armus* seems also to belong to th source. *The arm of a tree*, is simply as the turnin of the tree at that point, and so is *an arm of t sea* [or river].

HEADSTRONG.

In the sense of ungovernable, unmanageabl furious. *Heete's ster-wrongh*; q. e. *flying in rage is stark mischief*; becoming furious is she offence [wrong, grievance, injury]; fireing wit passion, must lead to nothing but unmixed wron *Heete* is the participle present of *heeten*, to becon heated, to grow warm, to wax hot, and thus *growing hot*. *S, is*, is. *Sterre, ster*, stark, quit immoveably. *Wrongh, wronck*, wrong injury.

> ——————" He ill aspires to rule
> Cities of men or HEADSTRONG multitudes,
> Subject himself to anarchy within." MILT

> "How now my HEADSTRONG! where have you been gaddi
> Where I have learnt me to repent the sin
> Of disobedient opposition." SHAKSPEA

> "An example of HEADSTRONG inconsiderate zeal, no l fearful than Achitophel from proud and irreligious wisdom. HOOK

JOHNSON resolves the term formally into *h* and *strong*; but what's that? *a headstrong ma any thing* but *a strong headed man*, and what *is to be* made of the two words in their li *form*?

HEADY.

Passionate, rash, furious, foaming. *Heet dye*, or *mounting into heat*, rising up (coming) to a state of heat, waxing hot; increasing to a state of foam, froth, bringing on fury, rage. *Heet*, heat, a heated or furious state. *Dyen, dyghen, dyelan*, to increase, to increase, to promote, to grow up, of which *dye* is as the contracted participle present *dyeng*. Somewhat grounds the term in *heed*, but there are, I hope, at least as many *cool heads* as *hot heads*. Besides what has the word *heed* to do with the phrase *heady current*? It is really treating *heed* as if it were a fire-place or volcano, but even these are sometimes without signs of heat.

> "Take pity of your town and of your people,
> While yet the cool and temperate wind of grace
> Overblows the filthy and contagious clouds,
> Of heady mutiny, spoil, and villainy." Shakespeare.

"Those only are regarded who are true to their party, and in the latest sense is to be hot, to be heady, to be violent in one side or the other." — Lawrence.

"Men, naturally warm and generous, are transported with the greatest flush of good nature." Addison.

"I was entertained with a sort of wine, which was very rich, but otherwise seemed to be heady." Boyle.

> "Never came reformation in a flood,
> With such a heady current, scouring faults;
> Nor ever Hydra-headed wilfulness,
> So soon did lose its seat." Shakespeare.

A MALKIN.

A female scarecrow, an untidy slovenly female object, a disgustfully bedizzened woman; a woman rendered a fright by the arrangement or lawdriness of the dress. *Malkinne* (as the feminized *Malk*); q. d. a scarecrow, a frightful figure, an object of disgust, and thus a female scarecrow. And malkinne has the precise sound of our pronunciation of *mallkin*. *Malk*, is the travesty of Moloch, "

[illegible]

horrid king, to whose idol human sacrifices we offered; but, in the travesty, used in a ludicro and contemptuous sense. *Inne* is a usual feminizi suffix; *een god*, a god, *eene godinne*, a godde *een graaf*, a count, *eene gravinne*, a countess, & *Grimalkin*, I take to have a same source, and t adjunct *gri* is the metathesis of *giere*, greedy, d vouring; so that *grimalkin*, as the cat, is t devouring [greedy] terror of its peculiar prey, a the travesty of *gieremolikinne*; q. e. *greedy scar crow*, frightener, or, probably, as the nearer sen of *devourer* of its live prey, and a trope of t blood-devouring monster. JOHNSON resolves *ma kin* into *mol*, Mary, and *kin*, the diminutive term nation; but why should *little moll* be necessaril a scarecrow or fright? The *gri* in *grimalkin* h construes into the French *gris*, grey, so that *gri malkin* would be as *grey little Moll*, and that th trope for *a cat!*

> "First MOLOCH, horrid king, besmeared with blood
> Of human sacrifice and parents tears,
> Though for the noise of drums and timbrels loud,
> Their children's cries unheard, that passed through fire
> To this *grim idol*." MILTO

> ——————"The kitchen MALKIN pins
> Her richest lockram' bout her reecky neck,
> Climbing the walls to eye him." SHAKSPEAR

> "GRIMALKIN to domestick vermin sworn
> An everlasting foe, with watchful eye,
> Lies nightly brooding o'er a chinky gap
> Protending her fell claws, to thoughtless mice
> Sure ruin." PHILIP

TRASH.

Worthless stuff, matter of little value, rubbis refuse, offal. *'T rys*; q. e. *the tops or shoots bushes or hedges*; that portion which is clipped o *and* treated as mere refuse, left to be trodden und *foot* as not worth taking away. Hence the v *to trash*, in the sense of to clip [to lop, to crop

top] hedge rows and young trees; and also to humble, to degrade. *'T rys, 'et rys, het rys*, twig ends, young shoots, the year's shoots; also faggots of these; and sounds as we pronounce *trash*.

"Who steals my purse, steals trash; 'tis something, nothing;
'Twas mine, 'tis his, and has been slave to thousands;
But he that filches from me my good name,
Robs me of that which not enriches him
And makes me poor indeed." SHAKESPEARE.

"Weak foolish man! will heaven reward us there,
With the same trash mad mortals wish for here." POPE.

"Being once perfected how to grant suits,
How to deny them, whom t' advance, and whom
To trash for overtopping." SHAKESPEARE.

"Not such as was fit to be imposed upon hard hearted Jews, to encumber and trash them, but such as becomes an ingenuous people." HAMMOND'S *Pract. Catechism.*

NECK OR NOTHING.

As when we say, *it was neck or nothing with him*, in reference to some venturesome, dangerous, tickelish undertaking, in which the person in question was engaged, either by design or chance; one by the event of which either great good or great evil must happen to him. *Nu hock* [*n'hock*] *hoore nouse ainey*; q. e. *when you come near to, under the, porte allia* [trap fall of the town gate] *you must look sharp about you* [implying either for fear it should be let down and enclose you a prisoner or else kill you, by coming upon you]; so that the expression comprehends a crisis by which you may be either killed or taken, or succeed in your attempt, for the risk evidently applies to some assailant or combatant engaged in the storming or surprising some fortified town, and refers to a state of things gone by for ages; but one to which all the travesties of this *nature must* necessarily relate; and a circumstance *always to be* kept in view in the development of their *original* structure. Nu, nun, nus, new

nigh. *Heck*, portcullis, fall-gate or sliding barri inside the principal gate, secreted above within grove, and so contrived as to be let down at wi either to enclose the assailants who have ventur within it, or keep others out; *porta cataract pendula et recidens. Na heck, n'heck*, soun *neck. Hooren, behooren*, to become, to suit, to proper for. *Nauw*, narrowly, carefully, exactl *Sieing*, the old form of the participle present of *sie* to see, to look at, to attend to; and *nauw sieı* sounds as we utter the word *nothing. Hoo* dropping the aspirate, sounds *or*.

STARLINGS.

The starlings of a bridge, as the projecting spu abutments, lean-tos of its piers; a term omitted Johnson, but as genuine English as any word that language and the familiar and technical te for the object intended by it. *Star-hellings*; q. *the radiating spurs of the piers of the bridge*; t star-cornered abutments or lean-tos of the piers; t projecting inclined supports of the piers; *les tal des piles d'un pont*; the inclined supports of t piers. *Starre, star, sterre, ster, sterne*, star, a also any thing with radiating projections or corne *Helling*, a lean-to, an inclined support, a snag spur, as expressed by the French *talus*; and *st hellings* sounds precisely as we pronounce *starlin* as may be proved by trial.

——————"The strong-based promontory
Have I made shake, and pluck'd up by the *spurs*
The pine and cedar." Shakspea

BRIDGE.

[Spelt by Chaucer and his cotemporaries, *bri brigge*] the same word with the Dutch *brug, br ghe* in the same sense, and the contraction *beruggyng*, the making a back to, the beback *indorsatio* from *rug, rugghe* [back] spelt by Cha

rigg, *riggo*, *riggin* and used in his day in the same meaning, viz. *back*. So that *a bridge* is as a backing or support made over a river [water]; *the bridge of the nose*, is the bone which supports the nose; and *the bridge of a fiddle*, is that which supports the strings of such instrument. But, I suspect, *rug*, *rugghe* is as the ellipsis of *ruggebeen*, back bone, the upright line of bone which supports the body, termed by CHAUCER a *riggin been*, for *rugghe*, *rug*, of itself, as BILLINGSLEY observes, is as *rig*, *rig ig*, from *rij*, straightness, uprightness, and thus as the straight direction of the body or the line which holds the body straight. Hence *rehel*, *reghel*, *regla l*, a rule, and also a bolt, for which last sense of the word the Dutch have the term *bout*, both in the import of bolt, as a straight fastening bar, and also as the club headed *arrow* for the cross bow, in both which last senses our *bolt* is the same word. We say, as *upright as a bolt*, and *as straight as an arrow*. Probably the Latin *regula* is no other than the above *reghel*, *reghel*, a ruler or rule; our terms *the rigging* and *to rig*, both belong to this stock of words, in the sense of regulated supporting, and to make a regular support for the sails, &c. We say *to back a person* in the sense of *to support him*. *To back a man in or out at play*, is to support your opinion that he will be in or that he will be out at the play, that he will win or that he will lose.

"And when he found he was about, the Pardoner gan to threte
And swore by seynt Amyas, that he should abigge,
With stones hard and sore over-egge upon the nose *."

CHAUCER.

"Thereto she coulthe skipp, and make a game,
As any kid or calfe fell'wing its dame.
Her mouth was swete as bragot or the meth,
Or hordes of apples layd in hay or heth.
Wanting she was as is a jolly colt,
Long as a mast, and upright as a bolt." CHAUCER.

* Back, back to me.

RIDGE, both in the phrase of a *ridge of hills* as well as the *ridges formed by the plough*, belongs also to the above family of words, in the sense of a row or series of hills and of the straight lines formed by the plough.

HORNE TOOKE derives the foregoing terms *to rig* and *rigging* from the Anglo-Sazon *wrigan*, to cover, but what has the *rigging* of a ship to do with *covering; the covering* of the ship is the *deck*, and the covering of the deck, when one is wanted, is *the awning*. We say *to rig a fleet*, as well as *to rig a ship*, but we dont mean either to cover a fleet or to furnish a fleet with covering.

BODKIN.

A dagger, a short sword; also the kind of needle which serves to draw thread, ribband, or tape along the loop to where required to be drawn. *Bod eck inne*; q. e. *direction puts in the point* [the edge]; according as directed by the hand the point enters; the angle penetrates the place to which it is pointed. *Bod, gebod*, direction, order, mandate. *Eck*, edge, corner, angle, as *ec, ac, eg* sharpness, pointedness. *Inne* as the third person of the potential mood of *innen*, in the sense of *to make to go in*, or enter And *bodkin* in the phrase *to ride bodkin* is the same word, in the import of to ride by a corner or end, and not by the whole seat as when there is due room for all the three people A person who rides *bodkin* in a chaise is one who has a seat by an edge as well as on an edge, or small portion of the whole; one who edges in or on

"To Rome again repairith Julius,
With his triumphe laureate full hie
But on a time Brutus and Cassius,
That evre' had of his hie estate envie,
Full privilie had made conspiracie,
Agenst his Julius, in subtill wise
And caste the place in which he should ydie
With BODKINS, as I shall you devise.

This Julius to the Capitoll wente
Upon a day, as he was wont to gone,
And in the Capitoll anon him hent *,
This false Brutus, and his other fone †,
And stiketh him with sowdeyns anone
With many a wounde, &c. &c." CHAUCER

"For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pang of despis'd love, the law's delay,
The insolence of office, and the spurns
That patient merit of th' unworthy takes,
When he himself might his quietus make
With a bare bodkin ‡? Who would fardels § bear
To grunt and sweat under a weary life;
But that the dread of something after death,—
The undiscover'd country, from whose bourn
No traveller returns,—puzzles the will,
And makes us rather bear those ills we have,
Than fly to others that we know not of?
Thus conscience does make cowards of us all,
And thus the native hue of resolution
Is sicklyd o'er with the pale cast of thought,
And enterprises of great pith and moment,
With this regard their currents turn awry,
And lose the name of action." SHAKESPEARE.

"Thei laugh and dance, thei trippe and sing,
And lais nought up for ther living,
But in the taverne all dispendeth
The winning whiche that God 'hem sendeth,
Than goeth he vanpis for to bere,
With a gode chere as he did ere,
To swinke and travile he not lainith,
For to robbin he disdainith." CHAUCER.

JOHNSON has adopted SKINNER's etymology for *bodkin*, viz. *baldiken*, which he explains to be *a small body*. If in any language there ever could be

* Caught him, pursued him. † Foes, enemies.
‡ Dagger, sword.
§ Burthens, probably as *vaer-deels*; q. e. *the portions to be borne*, the shares we have to bear, the fixed [loads] allotments to us to support [carry], whence the Italian *fardello* and the French *fardeau* [burthen]. *Vaer*, vor, voer, verbum, the *carrying, the carriage*, the bearing, the loading. Deel, deyl, *portion, part, division*, proportion, distribution, of which *dels is a plural*.

such a term as *boddiken* in that sense, how it apply either to a sword, dagger, needle, one who rides between two on the edge of th or on the edge of his posteriors; for he m one with a very large body as well as a very one? He tells you also *fardel* is as the *fardello* and French *furdeau;* but not wha are.

WITH A WITNESS. 161.

As when we say, *he has done it with a w* and mean he has done it effectually [properly roughly, completely]. The expression is emph and now only used in familiar discourse *W wite in is;* q. e. *shewing there is knoı* [science, skill] *in it;* demonstrating there s plete acquaintance with the subject in que and thus importing it was done as effectual completely as a thorough knowledge of the s could insure. In its literal form the phra no meaning whatever; but is sheer non JOHNSON says, without accounting for it i shape, it is a *low* expression; but what d mean by *low*, for the phrase, though familiar much in use among the upper and educated of society as among the opposite class. It an expression in any way derogating from breeding or high station in society; and ce not a *low-spirited* one. *Wete, weet, wite,* science, knowledge, skill, instruction, accordi BILDERDIJK as *wetenschap*, knowledge; an bably grounded in *vatten*, to comprehend, t in, to conceive, which gives rise also to *vijten* spelt *vitten*, to question, to carp at, to cavil doubt about as knowing better, and thus, preterite formation, that which is conceived, k *understood.* The Gothick has witan for *wet wijten, to* know—It is evident there is a con *between weten*, to know, to wit, and wetten,'

to sharpen, for we say *a sharp fellow*, for a knowing fellow, and the Dutch *geslepen* [the participle past of *slijpen*, to whet, to sharpen] for sly, cunning, acute; but to develope the source of the connection between these terms would lead to an article of too great extent for this place or for the purpose here in view. Our *wit*, as *sense*, clearly belongs here, and is as a mean of conception, knowing, understanding, and the *five wits*, is synonymous with the *five senses*, as the five means of perception, by which all knowledge is obtained by us; and in this sense we say, "*he was frightened out of his wits.*" *Wijse*, as the participle present of *wijsen*, to shew, to demonstrate, to point out. *In is*, as with us. *Wijse er wite in is*, sounds *with a witnis*, and *witnis* is the way we utter *witness* in our current speech.

"Here was a blessing handed out with the first pairs of animals at their creation; and it had effect *with a witness.*"
WOODWARD.

"Now gall is bitter WITH A WITNESS;
And love is all delight and sweetness." PRIOR.

"The king your father was reputed for
A prince most prudent, of an excellent
And unmatch'd WIT and judgment. SHAKESPEARE.

"They never meet but there's a skirmish of WIT between them."

"——Alas, in his last conflict four of his *five* WITS went halting off, and now is the whole man govern'd by one."
SHAKESPEARE.

"If our WITS run the wild goose chace, I have done; for thou hast more of the wild goose in one of thy WITS, than I have in my whole *five*."—SHAKESPEARE.

——"I had a son,
Now outlaw'd from my blood, he sought my life;
The grief has crax'd my WITS." SHAKESPEARE.

"Nowe, my gode eme *, for Godd 'is love I pray
[Quoth she] come of and tell me what it is,
For bothe I am agast for what ye wol say,

* *The mother's* brother; but I suspect the same word *with the old Dutch am*, tutor, guardian, foster-father, and

And eke it longith me TO WIT * i wis †,
For whethir it be wel, or be amis,
Say on, let me not in this fere ydwel."

CHAUCER.

"For sithe he might not come and gone,
As he was whilome wonte to done,
He might it sone WITE ‡ and se,
But now al otherwise WOTE § he." IDEM.

"And yet liveth thy wife that is attempre of WITTE ‖, and passyng other women in clennesse of chastitie."

IDEM.

"And verily it semid that he had
The *selvin* WITTE ¶, but yet to let her go
His herte misgave him evirmo." IDEM.

"For by this werke North, Southe, Weste, ne Este
There n' is yfostrid man, ne birde, ne beste,
It dothe no gode, *to my* WITTE **, but annoyeth. IDEM.

A PET.

A pet, a favourite, something preferred to another; the object of more attention than is bestowed in common; a darling, a fondling. *Er bete;* q. e. *there is that which is profited* [that which is benefited], more than the others; the

amme, bringer up, foster-mother, nurse, *alumna, alma mater*, in Spanish *ama* where *amo* is used for the nurse's husband; and [as the *mother* is the *nurse* ordained by nature] the *mother's brother*, and so *uncle;* and I have little doubt the import of *eme*, as mother's brother, arises out of *am*, as the *nurse's* [by nature's logic, *mother's*] *brother*. *Y tambien vulgarmente se llama* AMO *el marido del* AMA *de algun nino;* and AMO is also the name given among the common people to the husband of the nurse that has brought up some child. Of the source of the above Dutch *am, amme*, in another place, merely observing in this, that *am* is held by BILDERDIJK to be the same word with the Latin *am* in composition [*ambire, ambitio, ambactus, ambigo, &c.*] at bottom the Dutch *om* and German *um*, about, around, and thus in the import of watching, attending to, over, about, never absent from.

* To know.

† *Certain*, as the Dutch gewis in the same sense.

‡ *Know.* § Knew. ‖ Wisdom, knowledge, science.

¶ *Knowledge*, understanding, opinion, thought.

** *To my way of thinking*, in my opinion, as far as I know.

object of greater benevolence than the rest; that one whose interest is more the subject of the attention of the person in question, than all other objects; that is cockered and coaxed at the expense of the rest. *Baten, baten, baeten*, to do good to, to profit, to benefit, to increase the prosperity of; and once in use with us in the form of *to bate* and from *bat, bet, baet*, profit, lucre, utility, benefit, also in use with us in CHAUCER's time as *bete*. P and b, as has been often exemplified in this essay, are well known interchanging consonants; the Welchman utters *plood* for *blood*; and sound *b* as *p*, and *bat, bate*, sounds *pat, pete*, the *a* being pronounced as in *lat, frat, &c.*; and the terminal *e*, as in our old nouns, having no sound. But the former pronunciation of the word may have been as *peat* or *pete*, for *pat* was once spelt *peat*. JOHNSON thinks it comes out of the French word *petit!* An evident whim.

> "A pretty PEAT! it is best put finger in the eye
> An she knew why." SHAKSPEARE.
>
> ——————"A citizen and his wife
> Both riding on one horse, upon the way
> I overtook; the wench a pretty PEAT." DONNE.
>
> "Yete is ther none faintir, that would I hete *,
> Than I to do you ese or elas BETE †." CHAUCER.

IN A PET.

In anger, in a cross humour, in a passion. *In er bij 'et*; q. e. *in anger by that*, in a passion at it; in a fury [rage, wrath] at what has happened or been done. Sound *b* as *p*, as in the preceding article *a pat*, and *bij 'et* sounds *pet*. *In*, as with us. *Er, erre*, ire, anger; and also angry, out of temper, as well as erring, doing wrong, in fault. *Er dom*, errour, state of erring, fault; hence the Latin *ira, irasci, error, errare, &c. &c.*; and our own *ire*. *Ira*, as *erre* in Dutch has both the sense

* *Hay, assent.* † Benefit, profit, use, good.

of *anger* and *fault* [mistake]. IRA *est libido ulciscendi ejus qui videtur læsisse injuriâ.—Ob similis* IRAM *fugæ eò missi erant;* where *ira* in the first sentence is as anger, angry feeling; in the second error, fault, mistake; and in truth what is anger [passion] but a temporary aberration from the due mood of mind and temper? and what is *a fault*, [*mistake*] but an error of the mind? We find the *e* resolving dialectically into the *i* in passing from the Dutch *erren* [to err] into the German *irren*, the same word.

"Life, given for noble purposes, must not be given up in A PET, nor whin'd away in love."—COLLIER.

——————"If all the world
Should IN A PET of temperance feed on pulse,
Drink the clear stream, and nothing wear but freeze
Th' all-giver would be unthankt, would be unpraised.
MILTON.

"If we cannot obtain every thing we ask, our next business is to take PET * at the refusal."—L'ESTRANGE.

PEEVISH.

Irritable, easily provoked, waspish, petulant, of a temper not to be trusted, but to be treated with caution. *Bij wie 's;* q, e. *is like a bee;* he is one with the nature of a bee, implying easily provoked to sting [to show signs of spite and venom]. Sound *b* as *p*, which a welchman would do without being told, and *bije wie's* sounds *peewish* [*peevish*]. JOHNSON'S remark at this word, is; "Junius, with more reason than he commonly discovers, supposes *peevish* to be formed by corruption from *perverse;* SKINNER rather derives it from *beeish*, as we say *waspish*." And SKINNER was near hitting the nail on the head, while JUNIUS might as well have looked for the word in *Piewit* or *Pewet* as in *perverse*, which is as stubborn, wrongheaded, selfwilled, contradictory,

* *Here pet* is used after the traventied form of the original *phrase*, and as a sustantive in itself, which it is not, but by *disguise*.

and without even a shade of either the true import or sound of *perrish*.

> "She is rerevisa, sullen, froward,
> Proud, disobedient, stubborn, lacking duty."
>
> SHAKESPEARE.

"Neither will it be safe or rerevisa invective to affirm, that infidelity and vice are not diminished." SWIFT.

> "I will not presume
> To send such rerevisa tokens to a king."
>
> SHAKESPEARE.

"Those deserve to be doubly laughed at, that are rerevisa and angry to no purpose." L'ESTRANGE.

OBS. Put *wanpish* in the place of *perrish* in all the above extracts, and the sense would be as complete and in a same significance.

WORLD.

The Dutch *wereld*, *wareld*, more correctly, as Brinkmann suggests, *waerlt*, in German *welt*, *werelt*, once *worold*; in Saxon *worald*, in Frisian *worldt*. Grounded in the antiquated *waren*, now *weren*, *werren*, in the Danish *vere* [read *were*], q. e. *to be*, to exist. From *waren* comes the adjective *warel*, i. e. *the being*, being, [in Latin *ens*, in Greek τὸ ὄν] and from that is *warelto* [world]; so that *world* is an, all that exists, being of every kind; the collective appearance of all things, that is, of all that which comes within the scope of the senses, or is adduced to us by reason through them agency; as when we see a house, though we may not see its *builder*, his existence is as surely adduced to our *mind* by reason as the *house* by the senses. From this *waren* [to be] we have our *was* and *were*, as the preterite form of the verb *I am*, in the infinitive *to be*, now placed by grammarians under the predicament of one of the irregular verbs; a class of verbs arising simply from the loss of the original regular tenses belonging to them, and the *gradual intrusion*, in course of time and use, of *those of other verbs* carrying an analogous import.

Warelt had no plural. Like all other words, i the course of use, *world* has been extended int various secondary imports of meaning; as in, *t live in the fashionable world; a man of the worl* [one who keeps up appearances, does as others do] *there is no beleiving what the world* [*appearance says, &c. &c. The world to come*, is the state c being [or the being in a state] of things not per ceived by our senses, nor conceived by the mind i point of actual form in our present state; an thus a state of which the certainty may exis without the knowledge of the kind; as we ma know *tomorrow* will come but not what sort o *tomorrow* it may be. *World without end*, is simpl as a state of being without end. *He is for all th world like a monkey*, is simply, he is, as far as hi being [appearance] shews to us, a monkey.

"Of him all things have both receiv'd their first *being*, an their continuance to be that which they are."—HOOKER.

"Heaven from all creatures hides the book of fate;
From brutes what men, from men what spirits know,
Or who would suffer BEING here below." POPE

"And she began to brest * and wepe anone,
And saide, alas! for wo, why n'ere I ded?
For of this WORLD the faith is al agone;
Alas! what shuldin strounge anto me done,
When he, that for my beste frende I wende †
Redith ‡ me love, who shulde it me defende.

Alas, I would have trustid doutiless,
That if that I, through my disavinture,
Had lovid either him or Achilles,
Hector, or any othir manir creature
Ye n' old have had no mercy ne mesure,
On me, but alwaie had me in reprove;
This false WORLDE § alas! who may it love ‖."
CHAUCER

* Burst, burst out, break out.

† Thought, imagined, as the Dutch *waend* in the same sens

‡ Councileth, advises; in Dutch *raeden*, to advise.

§ *Appearance*, universal appearance of things, and thus i *ground sense* of the word world as above explained.

‖ *Believe*, trust.

WORD.

Defined by Johnson, a single part of speech; is, perhaps more correctly, the ground of a part peech, an idea to be enounced either by mouth or er. The Dutch *woord* [anticently *waerd*], in man *wort*, and as *woorde*, *wour ede*, *waur ede*, *perceived*, conceived, made aware of, noticed; n *waeren*, *waren*, *ontwaren*, to perceive, to be ne of, to notice; so that *a word* is properly a g noticed by the mind, formed in the mind, ly to be uttered. We say, *whatever he might ik, he did not say a word*, that is, whatever had in his mind, he did not utter it. *He had a word to say*, is as, he had nothing ready in mind to say. If *word* implied a thing said or red, *there was not a word spoken*, would be tological. In the expressions, *upon my word*; *ive you my word*; *word* is as *waerd*, *waerd*, *rd*, worth, value, and thus an insurance accord to the estimation you hold me in. In the ession *there were some words passed between m*, and implying a dispute between them, I pect *words* is as the more usual phrase *high ds*, *angry words*. *Word*, in its direct import, is nected with *ord*, beginning, and *werden*, *worden*, begin to be, to become. CHAUCER uses *words* motto, device, sentence, conceit, and so a ight.

> "Her gowne wel was embaudred certainly
> With stoma sette aftir her owne devise,
> In her purfilis her *wordis* by and by,
> *Bien et loyalement*, as I could devise."
>
> THE ASSEMBLIE OF LADIES.

GAZETTE.

In the sense of a newspaper, a paper of public ellgence, *and*, as used by us, borrowed from the *ench*, *but* originally by them from the Dutch. *atte*, *q. v. article of an ordinance*; section ot. 11.

of some authorized fixed regulation for adoption; and thus as the publication by such article of laws or regulations were fo announced from the proper authority, and so ordinance, regulation itself. *Gheset, geze* now nearly antiquated in the above sense of [section] of a law; also as law or ordi The etymology, given in most dictionaries term *gazette*, is, that the word is as *gaz* Venetian coin so called, that coin having be price of a newspaper, the publication of took its rise in Venice. A mere made up *Gazzeta* was certainly one of the names by a coin vulgarly called *la crazia venetiana* [lent to our half farthing of former days sometimes known; and I believe that fact the whole truth there is in the etymological f the dictionary makers.

> *Omai la fama, che riporta a volo*
> *D'ogn' intorno le nuove e le* GAZZETTE *,*
> *Sparge per Malmantil, che armato stuolo*
> *Vien per togliere a tutti le calzette* [illegible]

Gezette, geset, is as the participle prate *seten, zeten, now zitten*, to set, to place, to fix, to settle upon. And our word *a set*, *a set of teeth, a set of goods, a set price*, is *geset*, fixed, stated, settled, and thus [illegible] ment, row, order, rise, disposition, settled [illegible] number and place in regard to the [illegible] question. *A set of teeth*, is the [illegible] and arrangement of teeth. *A set of goo*

* Gazette, newspaper. Mr. Greenwood, who explains this [illegible] on the above passage, through ignorance of the coin being used for la crazia, never suspected the two terms [illegible] the least relation to each other beyond the [illegible] letter, and which coincidence is the less to be [illegible] being between two words pronounced in different [illegible] Besides, what is so [illegible] the place where a newspaper is generally [illegible] and for half a farthing!

mber and arrangement of jewels suited to be on upon the required occasions. *Seat*, is as the iquated *sate* now *sete*, *seet*, and from the same *ten*, to sit. In old Dutch *sitte*, *sitte* meant the up or back-side, as that by which we *sit*. *Die* a *kert er gegen ir dar*; he turned his rump her upon this occasion. So that *sete*, is as the ntraction of *seting*, *sitting*; q. e. *a sitting*, and a seat. *Saddle* the Dutch *sadel*, *sadl*, *zadel*, is the adjective *satel*, from *sate*, the old term for it. Our *to set*, *to sit*, *to settle*, &c., are evident ons of this stock; and so are the Latin terms *lere*, *sidere*, *sedes*, *sedile*, *sidus* [*sideris*], *sedulus*, *us*, &c. Our old term *se*, *see*, a seat, fixed place, w retained only in regard to *bishoprieks*, as ecean seats, is certainly of this place. *Setel*, seat, a even lately in use among us, in the same sense der the form of *settle*.

"The man, their hearty welcome first expreat,
A common arrra drew for either guest,
Inviting each his weary limbs to rest. DRYDEN.

"The mighty trone, the precious treasure
The glorious septer, royal majeste,
That hath the king Nabuchodonosore,
With tonge unneths may descrivid be
He twice wanne Hierusalem, that cite,
The vessales of the temple he with him lad,
At Babylon was his soverains se *,
In which his glory and delite he had." CHAUCER.

"Priestis should for no cattill plede,
But chastis hem in charite
Ne to no battaile should men lede,
For inhaunsing ther owne degre,
Nat willin sittinge in hie se t,
Ne soverains in hous ne hall,
Worldly worship defie and fle,
Who willith highness feele shall fall." IDEM.

"Then if their sit a man yonder on a se t,
Then by necessite behovith it
That certes thine opinion sothe be
That wenist or conjectist that he sit." IDEM.

* Seat of government, power, a seat. † Hearts.

"And on the other side fast by
Yeatte the harpar Orion
And Gawdes Chariton,
And other harpers many one,
And the briton Glaskirion,
And smale harpers with their glees
Satte undir 'hem in divers sees *."

CHAUCER.

HE BEAT HIM BLACK AND BLUE.

He punished him severely, but implying justly, according to his desert. *Hie bije hiet hin placke ien bije lay*; q. e. *here the industrious one orders the rod to be laid on the drone* [idle one]; in this case industry causes idleness to be duly punished. The expression *he beat him black and blue*, is nonsense in its literal form, as the slightest consideration will show. Yet the sound sense of it carries the impress of due chastisement, and none more duly received than by the idle at the hand of the industrious. *Hie*, *hier*, here. *Bije*, *bij*, the working bee, and so the type of the industrious one. *Hin*, off hand, at once, hence, from. *Placke*, ferula, rod, instrument of corporal punishment for idle ones. *Bije-lay*, the drone bee, and so the idle one, and sounds *blue*. *Hie bije hiet*, sounds *he beat*. *Plack* as *black*, *p* and *b* being naturally interchanging sounds. From the travested form, in course of use, *black and blue* has been used as the term for the effect of severe beating, but from no other source, for nobody can be made *black and blue*, except by the help of cloths and painting brush.

"Mistress Ford, good heart, is BEATEN BLACK AND BLUE, that you cannot see a white spot about her."—SHAKESPEARE.

"And wing'd with speed and fury flew
To rescue knight from BLACK AND BLUE."

HUDIBRAS.

THE BLACK ART.

Magick, necromancy, conjuration, enchantment. *De belacke aart*, q. e. the contrivance which

* Seats.

ers, the deceiving ingenuity, the subtlety
leads astray, the imposing kind of thing, the
ng device. *Belacke*, the contracted participle
nt of *belacken*, *belocken*, to entice, to ensnare,
ceive, to cajole. *Aeni*, *aart*, an ingenuity,
ivance, and the root of our word *art* and the
ars, *artis*. JOHNSON has not this phrase in
ictionary, though one known to every English-
and in daily use.

> "In magick he was deeply read
> As he that made the brazen head,
> Profoundly skill'd in THE BLACK ART,
> As English Merlin, for his heart;
> But far more skilful in the spheres
> Than he was at the sieve and shears." HUDIBRAS.

A PENNY FOR YOUR THOUGHTS.

familiar and friendly appeal to one who seems
ep and serious thought, as occupied by some
of thinking which casts an appearance of
neholy over the countenance, and this phrase is
use of by way of dissipating the fit or attack of
n. *Er pene hije voor u, heer, so horte's*; q. e.
working care as this, is not good for you, Sir,
labouring pain as here, is hurtful for you, Sir,
as much as to say, I dont like to see you give
to this gloomy train of thought and therefore
in upon it to try if I can put it out of your
. *Pene*, *pijn*, anxiety, anguish, torment,
tion, labour, and the root of the Latin *poena*.
French *peine*, the Italian *pena*, and our *pain*
u, to vex, to molest, to torment, of which *hije*
the contracted participle present. *Voor u*, for
Heer, sir; and *voor u heer*, sounds *for your*.
in this way, so. *Horte*, as the contracted
ciple present of *horten*, to injure, to hurt, to do
not to; and *so hortes*, sounds as we utter the
thoughts. *'S*, is, is.

A JAIL-BIRD.

Defined by JOHNSON, *one who has been in priso* though implying, by usage, not only one who h been there, but also one who is fit to be there [o who ought never to have been let out], and th one who has not been bettered by being there; incorrigible ruffian. But as in most of the travesties, the sense has been infused by the pr sent form of the term, in detriment of the sou one of the original form. *Er je hele behoord*; q. *in this case a continued concealment would ha been what was proper*; in this instance, the one question had better been kept confined; he w one who ought never to have been let out [suffer to appear again]; he is one who should have ev remained hid [lived in a covered place, confinement *Je*, ever, always. *Hele*, the contracted particip present of *helen*, to conceal, and once in use amo us under the form of *to hele* in the same sense. *hele*, sounds as we utter *jail*. *Behoord*, is du *behooren*, to be due, to belong to, to be proper fo and *behoord* sounds as we pronounce *bird*.

"The parish-priest is but a beast *
Agens me [*the monk as confessour*] and my compo
[*fellow-monks*],
That shrewis † ben as gret as I,
Fro whiche I wol not hide in holde
No privite that me is tolde,
That I by worde or signe i wis ‡
Ne wol make 'hem know what it is,
And they wollen also tellin me,
They HELE § from me no privite." CHAUC

"And som men sain, that delite have we [*women*]
To ben holdin stabil, and eke secre,
And in o purpose ¶ stedfastly to dwell,
And not bewray ** in thing that men us tell.

* Beast. † Villains. ‡ Sure. § Conceal.
¶ *One*, single, same, whence our term odd, as singular.
** Betray, *to bewray* is probably as the Dutch beverjer *befree*, let out, let loose.

But that tale is not worth a rak stale *,
Parde we wymen konnin nothing *hele*." Trans.

"The people out start and cast the cart to grounde,
And in the middill of the donge thet founde
The ded man, that murderid was al newe,
Oh blissful God! thou art so gode and trawe
Lo! how thou bewraylst murdre alway!
Murdre wol out, that see we day by day.
Murdre is so wattsome† and abominable
To God, that so just is and resonable
That he ne wol it suffre never‡ to be,
Though it abide a yere, or two, or thre,
Murdere wol out, this is my conclusioun,
And right anon the mini tens o'th toun,
Have hent§ the carth, and so sore him pined‖,
And eke the hostiler¶ so sore constreyned,
That thet beknew ther wickidnesse anone,
And they were hongid up by the *neck bone* **.
CHAUCER. *The Nonne's Preist's Tale.*

* Handle, stick stalk, as the Dutch *stele* in the same sense, and *a rak handle* is as the type of a worthless stick, so of little worth.

† Explained by Mr. Urry, the glossarist to Chaucer, *loathsome, hateful*, and thus as if grounded in the Dutch *walgh*, aversion, disgust, and as if it were *walghsome*, and so disgusting, but, I suspect, this is not the sense of *wattsome*, which I take to be grounded in *wald, wult, wold, gewald, gewold*, in the import of violence, outrage, atrocity, vehemence, and thus offensive to natural feeling, breaking in upon the order of nature, the nature of things, and as *waldsome, gewaldsome*, atrocious, forbidding to the impulse of human nature. To trace *wald, gewald*, to its true and evident source would turn this note into a treatise upon the nature of primordials and themes, as well as intrude with unhallowed foot upon ground duly consecrated and appropriated by the genius and labour of Hilderdijk.

‡ Concealed.

§ Caught; already accounted for.

‖ Tortured, as the Dutch *pynd, gepynd*, from *pynen*, to torture, to put to the rack, to pain.

¶ Innkeeper; as the French *hôtelier* in the same sense [of which our *ostler* [is now the travesty and representative] as doing what was formerly done by the present innkeeper, viz. attending on you in person as soon as you arrived at his *gate*. *The word has nothing to do with horse, as generally supposed, but is grounded in hoven, to house, to lodge.*

** *Neck*, see article, *He broke his neck.*

GOAL, JAIL.

In its direct and usual import of prison or place of confinement, is as the Dutch *gheoole*, *ghioole*, *geoole*, in French *gèol*, in Spanish *jaula*, from the Latin *caula*, a cage, a cell, and is properly as *cage*, *cell*, terms still in use among us in the sense of prison, place of confinement.

> ——————" He suffer'd his kinsman March,
> Who is, if every owner were right plac'd,
> Indeed, his king, to be ENCAG'D in Wales,
> There without ransom to lie forfeited." SHAKSPEARE.

A SHREW.

A malignant [evil-disposed, merciless, inhuman, atrocious, rude, violent, pitiless, rough, vehement, outrageous, cross, cursed] person, a he or she ruffian. *Er schier ruuw*; q. e. *one becoming quickly violent*, one at once made to play the part of an atrocious [malignant, pitiless, inhuman, outrageous, ill-disposed, ill tempered] personage; one who shews an evil-disposition upon the slightest occasion, and thus a ruffian, a villain; and, like all nouns, an ellipsis; and here man, woman, or some equivalent term is the *subauditum*. *Schier*, at once, now, presently, quickly, *Rouw*, *ruuw*, rough, austere, cruel, fierce, atrocious.

—"Thou n'oldest not be felawe in governaunce with decorate, when thou sawe that he had wikid corage of a lycorous SHREW and of an accusour."—CHAUCER. *Boeth.*

"Certes dignities appertainen properlie to vertue, and vertue transporteth anon to thilke man, to which she herself is conjoyned. And for as moche as honours of people ne maie not make folke digne of honour, it is well sene clerely, that thei ne have no propre beautie of dignitie. And yet menne oughten take more hede in this, that if a wight be in so moche the more outcast, that he is despised of moste folke, so as dignite ne maie not maken SHREWES worthy of no *reverence*, than maketh dignitie SHREWS rather despised than *praised*, the which SHREWES dignite showeth to moche folke. *And forsothe* not unpunished, that is to sayn, that SHREWS

wrangen 'hem arenward upon dignities. For they reiden arse to dignities as grete guerdons, when they despotten and detouken dignities with ther vilonies." —CHAUCER, SOM. TOC.

From this *sAreW*, the verb *to sAreW*, *to beSAreW*, to curse, to cross, to wish evil, to imprecate the making bad or the happening of bad to; of which *sAreWd*, in the sense of bad, malicious, cursed, is the past preterite; a word not to be confounded with *sAreWd* in the sense of prompt, observant, quick, ready, for which see following article.

"So the fawnetings, so the fraude covrede and kempt * with a false colours, so annoyeth not to sanawrs †."

In SOM.

"Of faire shape I deviand her The,
But pale of face sometime was she,
That false traitourese untrewe,
Was like that salowe horse of hewe,
That in th' Apocalypse is showed,
That signifieth the folke sanawrs,
That ben all full of treacherie,
And pale thorough hypocrisie." IBID. B. B.

"Now dain, sir, frere, I sanawre thy face,
Quoth this Sompnour, and I sacawre me
But if I tellin talis two or thre
Of freris, ere I come to Sittingbourne,
That I shall make thine herte for to mourne." IBID.

"Her eldest sister is so cursed and sanawre
That till her father rids his hands of her,
Your love must live like a maid. SHAKESPEARE.

"Sanawre ‡ thee, Cousin, which didst lead me forth
Of that sweet way I was into despair." IBID.

"Now much sanawre my manners and my pride,
If Hermia meant to say I sauander lied." IBID.

——————"Every of this number
That have endured sanawre § nights and day with us,
Shall share the good of our returned fortune."

IBID.

* Combed, adorned, dressed, empty.
† *Bad people*, villains.
‡ *Curse*, evil befall thee.
§ *Bad*, cursed, evil

"No enemy is so despicable but he may do a body a shrewd * turn."—L'ESTRANGE.

"Scarce any man passes to a liking of sin in others, but by first practising it himself; and consequently we may take it for a SHREWD * indication, and sign, whereby to judge of those who may have sinned with too much caution, to suffer the world to charge sins directly upon their conversation."
SOUTH.

"And who that saieth that for to love is vice
Or thraldome, though he fele it in distresse,
He either is envious, or right nice,
Or is unmightie for his SHREWDNESSE †
To lovin; for soche manir folke I gesse
Diffamin love, as nothing of him knowe,
They speke of love, but nevir bent his bowe."
CHAUCER.

SHREWD.

Discriminating, sagacious, attentive, prompt, ready, always upon the watch in what he says or does, quick of scent, soon perceiving the drift of what is said or done by others; but has no derogatory import, as JOHNSON misleadingly supposes, nor any impliance of undue cunning or slyness. *Shrewdness* is as quickness of perception, a mind upon its guard in all cases, and nothing more. *Schier huede;* q. e. *almost caution itself*, quickly upon the guard, at once guarding [protecting, watching, looking out]; and thus as, watchfulness, sharpness itself; *a shrewd person*, and a quick [ready, acute, sharp] person are nearly synonymous phrases; we say he keeps a sharp look out, in the sense of he acts with caution, is upon his guard; but *shrewd*, by false etymologies and analogous sound has been so mixed up in the course of use with the term *shrew* explained in the preceding article, that the idea of arch [sly, cunning] has entirely, but groundlessly, got possession of the

* *Bad*, cursed, evil.
† *Worthlessness*, villainy, badness, cruel disposition.

and whenever we use the term in the *good* sense of the word. *A shrewd guess* is, a discriminating [quick, ready, sharp, acute] guess, not a malicious or an arch one, but one which is becoming a cautious, discriminating mind. *Schier*, at once, quickly, *presto*, in a moment; and also, almost, all but entirely, and the source of our *sheer*, as quite, clear, pure. *Hoede, hoede*, is the participle present of *hoeden, hoeden*, to take care of, to be upon the guard, to be cautious of an event, and thus as caution, care, attention, looking out for or against; and *schier hoede* sounds *shrewd*. Junius brings both *shrew* and *shrewd*, in all their meanings, out of *schreyen* [*schreeuwen*] to vociferate, to cry, to cry out; but how much root is to bring forth any of the meanings which belong to either word is beyond the depth of my research. Horne Tooke refers the term to the Anglo Saxon *syrwan* [possibly the Dutch *sceren*] to hurt, to vex, to molest, to make sore; but does not seem to mend the matter by this, *a shrewd* guess is neither a *sore* nor a *vexatious* guess, on the contrary a useful, and often a healing one.

"Jacob was a good man, Esau a shrewd."

Dives et Pauper.

Here *shrewd* is evidently as a *bad one*, and neither as vexatious nor sore.

"Corruption proceeds from employing those who have the character of shrewd * worldly men, instead of such as have had a liberal education, and trained up in virtue."

Addison.

"A spiteful saying grutches as many little passions, that it meets with a *good reception*, and the man who utters it is looked upon as a shrewd † satirist."

"Her gorbellies, which not wanted shrewdness ‡ of policy too, did you too much disquiet." Shakespeare.

* *Cautious, quick-sighted, ever upon their guard.*
† *Sharp, quick sighted, observant.*
‡ *Quickness, readiness, perceptness.*

"The neighbours round admire his SHREWDNESS,
For songs of loyalty and lewdness. SWIFT.

SHREWMOUSE.

As the little burrowing field mouse, with habits and eyes similar to the mole, evidently the same word with the Dutch *schermuys* [in German *schermaus*] in the same sense. *Shre* [pronounced habitually *shrew*] being the metathesis of *scher*, *scherre*, the participle present of *scherren*, *scharren*, to scrape, to scratch with the claws as a hen or mole does, to rasp; so that *shre* [shrew] *mouse*, is the burrowing [scraping, scratching] mouse, which in fact is typical of the animal. *Scarren*, in Latin *scarificare*, seems to be grounded here, as well as our term *scar* [in French *escarre*] as a scratch; and so does the Dutch *scharre*, a flat fish [the French *carrelet*] which has the habit of burrowing in the sand or mud for worms and insects as food. *To scar*, is to scratch, to mark by scratching. The *w* seems a mere parergical sound, a redundant expletive. The *shrew* of this appellative has no connection in source or sense with the terms explained in the two preceding articles; nor is this little harmless animal either venomous in its bite or in any way so mischievous as to be the trope of a *shrew*, as some of our etymologists have assumed in their lexicographical conundrums.

A BLACKAMOOR.

A negro, an African. *Blycke er moor;* q. e. *the moor betrays himself in the countenance;* the Æthiopian bespeaks himself by his face [appearance]; his colour shews what region he belongs to; no one can doubt his being an African from the colour of his skin. *Blycke*, as the third person present of the potential mood of *blycken*, to be *manifest* [clear, evident, plain], to demonstrate, to *make* ostensible, to publish, to announce; and *blycke* sounds *black*. Moor, a negro, a moor, ar

Ahican, in Latin *maurus*, in Italian and Spanish *moro*. Johnson says the term is as *black* and *moor*! *A black man* is a sound phrase, but a *black moor* is pleonastic and as if we were to say a *white Englishman*, or a *white European*.

TO INVEIGLE.

To ensnare, to entrap, to involve, to entangle, to perplex, to seduce from the right path, or way, into one of difficulty and embarrassment, to lull or deceive into a sense of security. *Inwiggelen* [*in wickelen, inwikkelen*]; q. v. *to involve*, to entangle, to embarrass, to perplex; but in the implied import of to do so by undue or deceitful means; and grounded in either *wicken*, to oscillate, to vibrate, to stir backwards and forwards; or else in *wiegen*, *wieghen*, *to rock*, and thus *to lull*; or it in the sense of to rock, as *to shake with violence*, and so to confound, to bewilder, to amaze [to stupify] the mind. Johnson, after Skinner, Minsheu, and Junius, offers both the French *aveugler*, to blind, and the Italian *invogliare*, to give a desire or inclination, for the source of the word, seemingly as leaving us to take which we like best; but besides the difficulty of turning either of the words into the form of *inveigle*, the import is not so strong as in *aveugler*, and with a stronger sense of delusion or deception than in the last; for to induce a desire is not necessarily *to illude* or *deceive* and so *to inveigle*.

> "Have they invented tones to win
> The women, and make them draw in
> The men, as Indians with a female
> Tame Elephant INVEIGLE the male." HERRICK.

> "Achilles has INVEIGLED his fool from him."
> SHAKESPEARE.

> "Yet have they many baits and guileful spells
> *To* INVEIGLE, and invite the unwary sense
> *Of them that* pass unweeting by the way." MILTON.

"I leave the use of garlick to such as are INVEIGLED into the gout by the use of too much drinking."—TEMPLE.

"Leaning her head against my breast,
My panting heart ROCK'D her asleep." SHAKESPEARE.

——————"Sleep ROCK thy brain,
And never come mischance between us twain."
SHAKESPEARE.

——————"The ROCKING town,
Supplants their footsteps, to and fro they reel
Astonish'd." PHILIPS.

TO PLAY AT LEAP FROG.

To spring as far as you can over a range of backs made by a part of those who are engaged in the diversion for that purpose. *Toe pleé, luy, 'p, verhoog!*; q. e. *to your business, you lazy one, up, spring high!* come, it is your turn now, you idle one, up, take a lofty jump! and thus as a call from a playfellow upon the other's activity and an order for him to leap as high and as far as he can; which is the aim of the diversion among schoolboys. *Pleé, pleghe*, duty, business, duty, what is to be done. *Luy, ley*, lazy, inactive; *luy'p, luy op*, up lazy one, sounds *lep* as *leap* is usually pronounced. *Verhoogen*, to raise high, to elevate, to mount on high, to exalt; of which *verhoog* is the imperative, and sounds nearly as we pronounce *frog*. JOHNSON fancies the game is so termed from the jump of those who play the game, resembling that of the frog. I own it never struck me so, though I have often seen it played; and I suspect that it is the travestied form of words which has suggested this thought to the Doctor.

"Twas he made emperors gallant,
To their own sisters and their aunts;
Set popes and cardinals agog,
To play with pages at LEAP FROG." HUDIBRAS.

"*If I could win a lady at* LEAP FROG *I should quickly leap into a wife.*"—SHAKESPEARE.

TO WHEEDLE.

ax, *to cajole, to gull, to employ such means* ding as you would only make use of in o a weak-headed silly person, to gain or to your purposes one whose capacity you led to estimate at a very low rate. *Toe l; q. e. as to an empty headed person*, as [empty, addle-headed] person; the term to use, to speak, or some such equivalent plied, or perhaps having been originally a he context with which the expression was to that the travestied form has the amount at the person in question as a fool, and so a fool of him, which is the true import of *lle*, the sound of which is carried by the *e wie ijdel*; and, by the falling of the preposition *to* into the travesty, the phrase converted into a verb, as in numerous tances of words of like origin in the present our language. *Toe*, to. *Wie*, as if, like, *el*, vain, empty, vacant. JOHNSON, in the term, which forms the subject of this ays; "of the word I can find no etymology, sed by good writers." LOCKE seems to it as a *cant* word, and says, HE THAT FIRST THE WORD *sham, or wheedle*, IN USE, ERTER, AS HE THOUGHT FIT, IDEAS HE MADE FOR. SHAM and WHEEDLE, like all other hich belong to the ordinary language of , are the produce of our sensations acting r mind, announced by the subordinate signed for the purpose of speech by the of us. *Sham* has been accounted for in age 164 of this essay, and *wheedle* in the rticle; and neither word is an exception ure of language, as LOCKE's observation em to imply.

"*Johnny mammetrin, threeneed, fawn'd,*
Till Pandra all her trinkets pawn'd." Swift.

"*His business was to pump and mammetrin,*
And men with their own keys mandrin,
To make them to themselves give answers,
For which they pay the mammetriners." Hudibras.

——— ——— ——— "*His sire,*
From Mars his forge sent to Minerva's schools,
To learn the unlucky art of mammetrin fools."
Dryden.

TO FETCH.

In all its well known meanings; is grounded in the thema *fa*, *fa-en*, of which the preterite *fæck* [I took, I received, I obtained] is still to be met with; in the Gothick *fahan*, of which the Anglo-Saxon makes *fengan*, and the Dutch *vangen*, the preterite of which *fahan* is *fon* and the present *ic fæk*. From this word the Germans have their *fahig*, [*fæhig*, that is *fæig*] in the import of capable, as that which receives, obtains, takes in, holds, contains, the Friezelander his old *fana*, we our to *fetch*, and the Dutch their *vatten* [to lay hold of, to receive in, to catch, to contain]. And from a secondary sense of this *fa-en*, viz. to undertake, to take upon, comes *vader* [father] as the one who undertakes or takes upon himself the charge or care of the offspring, and also *gevader*, godfather, *compere*, cofather or fellowfather; as well as *voede* [food] as that which is taken for nourishment. So that *to fetch* is in the ground import of *to lay hold of*, *to take*, to obtain, and what can be *fetched* without so doing or being so done to. Chaucer has *fette*, for *fetched*. *Voden* in Dutch is to take care of, to attend to, to maintain, and *voeden* [to feed] is formed regularly from *voede* [food] the preterite of *voden*. *Vader* exists in Gothick only in the aggregate sense of fadrein [parents]; in Anglo-Saxon as *fæder*, in Icelandick as *fader*, in Latin as *pater*, in Greek as πατηρ; always as the

one who charges himself with the maintenance of the offspring. *Voedster*, whence our *foster*, belongs here also; as do numerous other terms in all the northern dialects. *Vaden*, to take care of, to bring up, to maintain, becomes in Anglo-Saxon *fadian*, in the same sense, in Gothick *fodan* [to feed], in Anglo-Saxon *foeden*, *fedan*, and in English *to feed*. Hence also our *fodder*, provender, in Icelandick *foodr*.

> "And shortly forth this tale for to trace,
> I say that to this new-made Marquessesse,
> God hath ysent soche favour of his grace,
> That it ne semid by no likelinesse,
> That she y borne was and FED * in rudenesse
> As in a cote or in an ox'is stalle,
> But norished as in an emperour's halle."
>
> CHAUCER.

In the course of use and time *to fetch*, along with the ground sense of *to take hold of*, *to hold*, has been extended to reach or bring that which is taken hold of or held; *fetch my hat*, is, bring me or reach to me my hat, as that which you have first taken hold of. *To fetch a sigh*, is to bring out a sigh. *A fetch*, as a deception, is *a take in*. *To fetch up your dinner*, and *to reach up your dinner*, are equivalent expressions, and mean to bring out your dinner from the stomach which *held* it. *To fetch a man a blow*, is to reach a man a blow, cause him to take or receive it; and in fact *to reach* is necessarily implied in the act of taking hold of or holding, so that this direction of the sense springs from the ground import of the verb *to fetch*, as above explained. *To fetch breath*, is *to take* breath, and in the true sense of *to fetch*.

"In smells we see their great and sudden effect in FETCHING † men again when they swoon."—BACON.

* Here FED is in its original import of maintained, taken care of, *kept, educated*, and not simply supplied with food, for which alone it is now used.

† *In taking* or bringing back to their former state.

"The condition of weapons, and their improvements, ar the FETCHING* a far off, for that out runs, as it is seen i ordnance and muskets."—BACON.

"I'll FETCH† a turn about the garden, pitying
The pangs of barr'd affections; though the king
Has charg'd you should not speak together."
SHAKESPEARI

——————"Note a wild and wanton herd,
Or race of youthful and unhandled colts
FETCHING‡ mad bounds, bellowing and neighing loud.'
Ini

"Mean time flow our ships and straight we FETCH'D§
The syren's isle." CHAPMA

To fetch a price, is to reach a price, to reach th price or amount.

HORNE TOOKE makes FETCH the past tense an past participle of *feccan*, to acquire by fraud, to i duce, to bring to, *fraude acquirere*, *adducere*, an says it is as the Anglo Saxon *fæc*; but that is n the sense of *to fetch*. *Fetch my hat*, is not indu [prevail on by art] my hat to come to me, b lay hold of it and reach or bring it to me.

A BLUNDERBUS.

AS the well known fire arm used for protecti of person and property. *Er bij lont tier-buss* q. e. *here, by the match a roaring barrel* [tub gun]; by being ignited the barrel thunders [mak a loud noise]; and thus a term analogous to th of the Dutch for the same arm; viz. *donderbuss* q. e. *thunder pipe*, thundering barrel, roaring tu *Lont*, lint, match. *Tiere* as the participle prese of *tieren*, to roar, to make a loud noise. *B busse*, *buis*, *bos* [a tube, a pipe, a barrel, and als gun] the ellipsis of *schiet-busse*, a fire arm, musket; and in fact whatever contains, enclos or holds; as grounded in the thema *bo-en*,

* Taking effect, taking hold of, reaching.
† Take. ‡ Taking. § Reach

round, to confine, to envelope, to enclose, also a house, to cover, to shelter, to receive within, and in this second sense *bois* is synonymous with *aula*, *haya*, house. The Dutch say *peperhaaje* where we say *pepper box*. *A citizen's box in the country*, is a citizen's *house* in the country, his villa. Hence also our term *box* and the Latin *buxus* [boxtree], as the wood of which pipes, flutes, and such like musical instruments are made, as well as our terms *bower*, *to bound* [formerly *to boun*, *to bounce*], and many other words. The French *arquebuse*, in the sense of a fire arm or musket, meant originally the *tube* or *pipe* belonging to a *bow*, and recently used by some of the western nations, here a tube was fixed, through which the arrow was carried, as the ball now is, through the barrel of the gun; and which kind of *tube*, after the invention of gunpowder, was applied as a pipe or barrel to the gun-stock. So that *arquebuse* means simply a *bow* or bent stock with this kind of pipe fixed to pass the arrow by. The French *trebuchet*, as a trap, is the Dutch *trekbus*, a spring-gun, trap-gun; and their *bouche à feu*, in the sense of a fire-arm, a piece of ordnance, is the metonomy of the Dutch *vuurbusse* [in German *feuerbuchse*] a fire pipe, a fire-arm. The expression *bouche à feu*, as its literal form is sheer nonsense. The French term *hacquebuse*, in the sense of a fire-arm or musket, is the Dutch *haakbusse* in the same import, and means the barrel or pipe with a hooked or crooked stock, such as the old musket or matchlock had. *Haache*, *hook*, a hook, a crooked handle.

"And yet againwards shrikd every *bonne*,
The pang of love so strained them to win,
Now we the time (quoth they) that we be *wum**, &c.
CHAUCER.

* Bound.

"For soth, sir, and for your love, a thousand in this town
Wold do hym worship, and be right feyne and BOWN*
To plese hym, and avail to have thank of you."

CHAUCER.

TO GAMBLE.

To game or play unfairly, to use underhand means to obtain advantage of another in any mutual transaction between parties, but, by use, generally applied in relation to the gaming table: *avoir l' art de corriger la fortune*, to play the best of the game. *Toe geheim bij el*; q. e. *all close in regard to the other*, completely shut up as respects the other; and implying the keeping secret either the superiority in play, or the foul manœuvres, the one knows how to use in the game, or transaction, which is to take place between the one and the other party. But in fact without any grounded reference to the kind of transaction except such as may be inferred from the context; we say, *to gamble in the funds; to gamble at cards; to gamble in railway transactions, &c. &c.*; and failure makes no difference, for the intention was to take an unfair advantage. Disappointment no more makes it an innocent contrivance in the gambler, than being detected and hung for contriving a forgery, or a robbery of any other sort. *A gamester* may be an honest man though not a cunning one; a *gambler* may be a cunning man, but cannot be an honest one. *Toe geheim*, shut up in secret, quite close, all to himself; and sounds to *gam*. *Bij el*, in regard to another, with another, and sounds *bel*, *ble*. The original phrase resounding into the form of a verb in the travesty, has been adopted in use as such. JOHNSON, whose sagacity was probably never exceeded by that of any man, though he had not the clue to lead him to the ground distinction between GAMESTER and GAMBLER, and fancied for

* Bound.

want of this clue, that *gambler* was a cant term for *gamester*, yet by his definitions of the two, showed he felt the sound distinction between them. GAMESTER, he says, *is one who is viciously addicted to play*, that is, so fond of play that it is to a fault in him; but GAMBLER, he says, is *a knave whose practice it is to invite the unwary to game and cheat them;* how could he then, with the feeling of so wide a difference, imagine the two were a same word, or grounded in one which had the same meaning? A man may be vitiously addicted to drinking, but that don't make him a sharper or knave. A man may be addicted to racing or attending Newmarket, but he is not for that merely showed either a black-leg or sharper; and the difference between the two is nearly analogous to that between the *gamester* and the *gambler*. Among the lovers of racing we may count the honestest man in the country, but not one among the black legs or those who have a secret understanding with them or through them. *To game*, has been explained above.

A BLACK LEG.

One who makes his trade the overreaching of those who are less adroit or knowing than himself in the transactions in question; a sharper; *un chevalier d' industrie;* one who lives by his wits; a term now principally used in regard to such as attend races and resorts of gaming, in the view of the vocation above explained. *Er blycke leggs*; q. e. *there waylaying* [laying in wait, being upon the lay] *is manifest*; there scheme [contrivance, design] is clearly to be described; there the being upon the watch to entrap is self-evident; there, the being upon the lay is as clear as day-light; implying, *to all but the unwary* dupes, or at least not perceived *by them till* they have fallen into the snare, *and become* the victims, and thus too late for

themselves. *Legghe, legge,* the participle present of *legghen, leggen,* to lay, to place, to put, to set; *jemand laagen* [laeghen], *leggen* is, to lay a snare for a person, to take him in; *jets weg leggen,* to lay away, put a thing out of sight; *te laste leggen,* to accuse, to lay to the account of; *nieuve lasten leggen,* to lay on new taxes, and thus to set fresh traps for fresh prey, to play the sharper, to impose upon, implying also the laying, as done by those who have nothing in common with the public, and who are as it were, the black-legs of the community. *Blycken,* to appear, to be evident, and here as the third person of the potential mood; hence *blyk,* proof, evidence, which sounds as we utter *black*; and however different in letter the two words may appear, they are in fact grounded on the same primordial syllable, as will be explained in another article.

A SHARPER.

One always ready to seize any undue advantage of another; one who lives by doing mischief to [damaging] others [all those he can]; thus a pest to society; a common nuisance; a general curse. *Er schde bij 'r;* q. e. *there* [here] *mischief is close by;* here misfortune [damage, detriment, injury] is at hand, ever ready to fall in [to take place]; and what else is *a sharper? Schad, schade, schaede, schaade,* as the participle present of *schaeden, schaaden,* to injure, to damage, to do mischief to, to inconvenience, to annoy, and by the lengthened sound infused by the double and broadly pronounced *a, schad* sounds as we utter *schar. Bij 'r bij er,* by there, hard by; and if we, as the Welsh naturally do, pronounce *b* as *p, by er* comes out *per.*

"SHARPERS, as pikes, prey upon their own kind."
L'ESTRANGE.

He should research what he lost to answers, and
Spent upon puppet-plays, and apply it to that use."
Ben Jonson

A DOG-TRICK.

bad turn, a mischievous disappointment, a sore
t, unexpected mischance, a blasting of a
analy entertained hope by deceit, an expecta
dighted by some treacherous or fraudulent
e *Ic doghe dreghe*, q. d. *in this case fraud*
ils, this is a case where deception is the
r, here cheating succeeds, prospers, prevails.
Dughen, *dreghen*, to prevail, to be
ng, to have the upper hand, to succeed,
zed in the potential mood, and in the third
n present. *Dreghe*, the participle present of
ren, *bedreghen*, in German, *trogen*, *trugen*,
gen, to impose upon, to deceive, to defraud,
e our *treachery*, formerly *treget*, *tregette*
tregetry, as well as the French *tracher* and
ie and our own *trickery*. *t* and *d* are com
le sounds, and so are *gh* and *k*, *sterlinck*
sterling are the same word, and so are *dood*
nd. So that *dreghe* sounds *tricke*. Hence
ner, as a treacherous person. But *traitor* is
French *traître*, in Spanish *traidor*, the com
n of the Italian *traditore*, the Latin *traditor*.
hus *a dog trick* is a deceptious disappointment
mething looked to. And in this instance
onversation of the faithful attendant upon man,
a being held for a type of deceit and viciousness, as
ous others, and as Dr Grey, in his notes
Hudibras, pronounces him, *ex cathedra*, to be,
ing dog-rose, *dog latin*, *dog trick*, *dog cheap*,
alt, &c., as proof.
ch, in the import of habit, custom, a bad
a vicious custom, is as the Dutch *tick* (*trick*)
sense of a touch, a mark, a dot, a sign, a
line, a score, hence *token*, *tokeyn*, *token*,

a sign; and also the French *tic*, a habit, a peculiar manner, a bad custom; as well as the Dutch *treck*, *treke*, a line, a lineament, a mark, a trait, a *trick* or habit: and by extension of sense in the course of use, a drawing on, and also a longing for, a desire, an attraction, as drawing towards the fixed point of the affections. *Tick*, as the ellipsis of *tick*-louse, in Dutch *teke*, is probably as the insect which makes and leaves a mark or sign where he has stuck and drawn blood. *To tick*, in the sense of to score up or run in debt, is probably as to mark up, to notch or score the debt instead of paying it; hence the sense of *trick* at a game of cards; and the origin of a meaning analogous to that of a SCORE, which is a mark or token. *Trick*, in the first sense, as above explained, and *trick* in the second, as now explained, have fallen into the same form of letter simply from the analogy of sound of their two original forms, as is so frequently the case in all languages, but especially in ours, from peculiar circumstances, the most masquerading of any. In the phrase *tic douloureux*, as the cruel complaint so termed, I suspect, *tic* to be as the point, spot, place, where the pain seems centred, and thus as the fixed spot or point of pain; which in fact is the essential mark or character of that disease, and its peculiar pathological distinction.

"For I did hem a TREOTERY *." CHAUCER. *Rom. of the Rose.*

"Through simplesse of the Prolacie,
They know not all my TREOTERIE *." IBID.

"Go herbir † ye els where than here
That han a lier called me.
Two TREOTEROUS ‡ ar't thou and he
That in mine hous do me this shame,
And for my sothesawe ye me blame,
Is this the sermon that ye make?" IBID.

* *Treachery*, deceit, fraud; and we here find the g of the *original* *dwegerij*, *bedriegery*.

† Lodge, house. ‡ Traitors.

" Whose yoke a wethir's skinne,
And wrappid a gredy woulfe therinne,
For he should go with lambis white,
Wenist * thou not he would 'hem bite?
Yes: Netherlesse, as he was wode†,
He would 'hem wirry, and drinke the blode,
And wel the rathir 'hem discove,
For sither thei coude not perceive
His TRAGETTE‡, and his cruilte,
Thei would him folow, tho he file." CHAUCER.

" Through me hath many one deth receved,
That my TRAGET§ ner aperceved,
And yet receveth, and shal receve,
That my falseness shall nere perceve." Ibid.

" But I that were ‖ my simple clothe
Robbe bothe the robbbid and the robbours,
And gile the giled and gilours,
By my TRAGET ¶ I gathre and threste
The grete tresour into my cheste,
That lieth with me so faste ybound." Ibid.

" For soth I am a false traitour
God judged me for a thefe TRAGETOUR**,
Forsworne I am, but wel nigh none
Wote of my gile, til it be done." Ibid.

" Of all this worlde is emperour
Gile my fathir, the false TRAGETOUR**." Ibid.

" For I am sikir there sciences
By whiche men make divers apparences,
Sochs as these sotill TRAGETORIS** plaie,
For oft at festis have I wel herd saie
That TRAGETORS**, within a halle large,
Have made to come in watir and a barge,
And in the halle rowin up and doun,
Sometime hath semid come a grim floun,
And sometime flouris spring as in a mede,
Sometime a vine, and grapis, white and rede,
Sometime a castill alle of lime and stone,
And when 'hem likid, voidin 'hem anon,
Thus semid it to every mann' is sight."
Idem. *The Fr. Tale.*

* Thinkest. † Mad, raving. ‡ Fraud.
§ Deceit. ‖ Wear. ¶ Traitor, deceiver.
** *Impostors, conjurors, dredgers, bedragers*, with a latinized *active termination.*

"For though dame Fortune seem to smile
And leer upon him for a while,
Sh'ill after show him, in the nick
Of all his glorie, a DOG-TRICK." HUDIBRAS.

"Sir Thomas Moor said, that a TRICK of law had no less power than the wheel of fortune to lift men up or to cast them down."—RALEIGH.

"Suspicion shall be stuck full of eyes,
For treason is but trusted like a fox
Who ne'er so tame, so cherish'd, and so lock'd up,
Will have a vile TRICK of his ancestors."
SHAKSPEARE.

"So fellest foes who broke their sleep,
To take the one the other, by some chance,
Some TRICK not worth an egg, shall grow dear friends."
IBID.

"Altho' the print be little, the whole matter
And copy of the father; eye, nose, lip,
The TRICK of 's frown, his forehead." IBID.

DOG-BOLT.

Inconstant, fickle, changing, revolving, never fixed. *Die hoog bolt*; q. e. *that which turns round mightily*, that which is ever going round, that which is consummately revolving [unstable, fickle, changing place]; that which is everlastingly turning about, and so a due epithet for Fortune, as the presiding goddess of the ever revolving wheel of chance, and thus the type of fickleness. *Bolt*, as the third person present of *bollen*, to turn round, to revolve, whence our *to bowl*, and the Spanish *bolver*, [to roll round] as well as the Latin *volvere*, and the Italian *volgere*, a series in which the interchanging *b* and *v* is sufficiently instanced. *Die*, which, that which. *Hoog*, *hoogh*, highly, mightily, very, extremely. The term *dog-bolt*, seems to have been dismally blundered by our etymologists, and its true sense studiously lost sight of by all of them.

2. GREY says, the term may be taken from the uation of a rabbit, or other animal, that is found

m its hole by a dog, and then said *to bolt*. dess it ought to have been written *dolg bote*, ich in the Anglo-Saxon law signifies a recompence a hurt or injury!! JOHNSON surmises its ice to be in the fact of meal or flour being ed or *bolted* to a certain degree of fineness, and n the coarser remnant given to the dogs!!

> Tired with dispute, and speaking Latin,
> As well as hasting, and hour hatting,
> And desperate of any course,
> To free himself by wit or force,
> His only solace was, that now
> His new mill *fortune* was so low,
> That either it must quickly end,
> Or turn about again, and mend:
> In which he found th' event, no less
> Than other times, beside his guess. HUDIBRAS.

DOG-LATIN.

Unclassick latin, modern latin, second-hand latin, hod latin. *Dis hooge latijn*; q. e. *this is university latin*, latin learnt at school or college, and as unclassick or modern latin; latin not from the ntain head, not of the time when it was the ing language of the nation to which it belonged. *ooge* as the ellipsis of *hooge school*, *hooghe schole*, gh-school, university, lyceum, college.

DOG-EARED.

As when we say, *that book is dog eared*, and in e sense of it's leaves or pages being marked with ues of folding or turning down, either across or the corners; creased. *Dis hoog eerd*, q. e. *this* *very much furrowed*; deeply creased, very ich marked with furrow-like lines. *Hoog*, *hooghe*, the same of deep, highly. *Eerd*, *geerd*, *eried*, *eried*, the participle past of *eeren*, *ieren*, *eren*, *ien*, *to plough*, to furrow; formerly in use in *same sense* with us under the forms of to ear, *to erie*, and, as already stated, the same word with

the Latin *arare*. We say *his forehead is furrowed with wrinkles*, and mean indented or marked with wrinkles. SUCKLING, the poet, has stretched the trope still further and written, "no briny tear has *furrow'd* her smooth cheek." *Vultus aratus erit rugis. Die hoog eerd*, sounds *dog-eared*, according to the former pronunciation of to *ear*, to *rie* with us.

A CREASE.

As the mark made by doubling or folding; the line made by a plait or fold. *Er keere rije's*; q.e. *there turning is making a line*; turning down in this case is marking a strait line. *Keere*, as the participle present of *keeren* to turn in or down, and thus a turning in, or down, or up. *Rije* as the participle present of *rijen*, *rijghen*, to rule, to make a line. SKINNER derives the verb from the Latin *creta*, chalk, and JOHNSON adopts the groundless fancy, thinking, perhaps, of the milk-woman's chalk score at his door. But *a crease* is not *a chalked line or mark*, nor made upon a wooden tally. *Keere rije's*, the double *i*, sounding as *ee*, resolves in utterance into *crease* as pronounced by us. Hence the verb *to crease*.

"Men of great parts are unfortunate in business, because they go out of the common road: Ponce desired Lord Bolingbroke to observe, that the Clerks used an Ivory Knife, with a blunt edge, to divide paper, which cut it even, only requiring a strong hand; whereas a sharp penknife would go out of the CREASE and disfigure the paper."—SWIFT.

A DOG-ROSE.

As the briar or bramble which produces the scarlet or bright red fruit so conspicuous in the coppice and hedge during the autumn and in the *begining* of the winter. Er die hoog ros's; q. e. *there is that which* is of a very high coloured red; *there* you see what is a bright red; and, I suspect

he term had originally no special reference to *the wild rose*, but referred to red berries in general, and that the analogy of sound has been the only cause of its having become by the travesty as *the rose of the hedge*; the flower of which is evidently not a deep red [scarlet.]

DOG-CHEAP.

Fully worth the price demanded; ought to be bought from being quite equal to the value put upon it by the seller; worth any body's money from its internal value compared with the price set upon it, a good purchase from its intrinsic excellence. *Doghe schie 'p*; q. e. *worth soon finds its price*, intrinsic value soon finds a market; when a thing is essentially good there is no haggling about its sale; intrinsic value never misses a purchaser. Misled by the form of the travesty, JOHNSON defines the phrase to be, cheap as *dog's meat* or the offal bought for dogs; but *dog's meat* may be comparatively dear for what it is, and then a bad bargain to buy. Besides, the phrase may be applied to a purchase paid by millions of money, if bestowed for genuine worth; and is a trope fetched out of the dog's meat wheelbarrow a suitable type for such a transaction? Or would the literal form of *dog-cheap* express such meaning in regard to any bargain? What can *dog* as the animal have to do here? The true type of little worth is *dirt*, the metathesis of the Dutch *drijt*, turd, as that which is exhausted of all its goodness by digestion, and thus the valueless refuse of substance. *Doghe*, the participle present of *doghen*, *deughen*, to be worth, and thus a being worth, as worth itself. *Schie*, *schielick*, at once, immediately, quickly. *Op*, *'p*, up, as when we say the market is *up*, in the sense of finished over, gone [taken away]; or as when the Dutch say *de brood is op*, the bread is all gone, *de wyn is op*, the wine is all gone [out,

finished]. CHEAP, in its unsophisticated or dir
import, is simply a taking, a buying, and thus i
plicitly a thing worth having in return for eq
worth [a bargain]; for to suppose more should
given than equal worth is out of the logick
common sense upon which all language for ratio
beings is founded. *Cheap*, and the Anglo-Sa
ceap, and the Dutch *kaap* and *koop*, as well as
German *kauf* are the same word in the grou
kaap being as acquisition, taking, acquireme
booty, capture, and *koop* and *kauf* as barg
acquirement by barter or purchase, and thus i
more definite sense of acquirement. From *ka*
as booty, is formed *kapen*, to capture, to m
a prize of, to acquire, and from *koop*, as acqu
ment by social compact or rule, *koopen*, to b
to acquire, and our *to cheapen*, in the same se
and from *kauf*, the German *kauffen*, to buy
chaffer. *Kaapen*, *kapen*, and *koopen*, are a s
word in the same way as the Dutch *nemen*
take away, and the Latin *emere* [anciently *nem*
to buy, are. From *kapen*, comes the Latin *ca*
in the same sense. From *nemen* we have
antiquated *to nim* and *to name* [to take,
hold], words which we find continually occurrin
CHAUCER; in the preterite form, *nom*, *n*
nomen, *nomin*, *nommen* [took, taken]. Hence
Latin *nomen* and our *name*, as the mean by wh
a man is taken or held by. *Ter kaap varen*, i
go a prize-making [a privateering].

> "And evir all the housis angles
> Is full of rownings and of jangles,
> * * *
> Of trust, of dreds, of jalousy,
> Of witte, of winning, of folly,
> Of plenty, and of grete famine,
> Of CHEPE *, of derthe, and of ruine;

* *Barter*, exchange, and thus as means of buying or ob
ing what one wanted in exchange for what the other w
and that is plenty, sufficiency, abundance, in the true

Of gods or of misgovernment,
Of fyre and divers accidents." CHAUCER.

"Thou saist some folk desire us for richesse,
Some for our shape, and some for our fairenesse,
And some for she can either sing or daunce,
Some for gentilness, some for dalisunce,
Some for their hondis and their armis smale;
Thus goth all to the devil by the tale.
Thou saist men may not kepe a castil wall,
It may so long assillid ben ovre all.
And if that she be foule, thou saist that she
Covitith every man that she may se;
For as a spaniel she wold on him lepe
Till that she find some man that woll her CHERE*."
IDEM.

"In Surrey † whilom dwelt a company
Of CHAPMEN ‡ rich, and thereto sad and true,
That wide were sentin their spicery,
Clothis of gold, and sattin rich of hew,
Their CHAFARE § was so thrifty, and so new,
That every wight has daintу to CHAFARE ‖
With them, and eke to sellin them their WARE."
IDEM.

"That one side is, that I of tell,
Popis, cardinals, and prelates,
Parsons, monkis, and freris fell,
Priors, abbotes, of grete estates,
Of hevin and hell thei kepe the yeates,
And Peter's successors ben all,
And this is demid by old dates,
And falshed foule mote it befall.
* * * *
With pride punishith thei the pore,
And some one thei sustain with sale;
Of holie churche makith a hore
And fill ther wombe with wine and ale;
With money fill thei many a male ¶
And CHAFFRIN churchis when thei fall
And telle the peple a loude tale,
Sochе false faitours foul 'hem befall."
IDEM.

* Take her, have her, make a bargain of her.
† Syria.
‡ Bartorers, bargainers, traders.
§ *Chaffering*, bargaining, selling, trading.
‖ *To chaffer*, to bargain.
¶ *Coffer*, chest.

"By that it nighed to harvest new corne came to CHEPING *."—VIS. PERR. PLOWM.

HORNE TOOKE refers *cheap* to the Anglo Saxon *cypan*, *mercari*; but what and whence is *cypan?* for that 's no more the source of *cheap* than *cheap* of that; such an etymology is worse than *tit for tat*, for it is not merely nothing, but a misleading into the bargain.

A CHOP.

In the sense of a change, an exchange, a turn and return, a barter of worth for worth; also a change, a sudden turn. *Er schie op;* q. e. *a case suddenly over*, quickly over, soon ended, soon concluded, soon done with, and such is an exchange or the making of an exchange or barter. *Schie*, quickly. *Op*, *oppe*, over, done with, and as with as when we say *all is over*, in the sense of all is at an end [concluded, finished]; and *schie op*, sounds *chop*. Hence we have made our verb *to chop* in the sense of to exchange, to barter; as well as of, to change suddenly, to be over quickly, to take a sudden turn; *the wind has chopped about*, is as the wind has changed snddenly about, turned quickly from the quarter whence it had been blowing, ended from coming at the point it before came from, over in that quarter; *to chop logick*, is to change [to run] from one word to another, from one subject of argument to another, as people do when they are disputing for disputing sake or for victory, and implies a quick exchange or bandying to and fro of mere words. HORNE TOOKE fetches the verb out of the Anglo Saxon *cypan*, to negotiate, to traffic, to trade, to buy and sell; but *to chop*, is to exchange at once, upon the *spot*, and implies a sudden conclusion, a quick

* *To market*, to sale, to exchange, to barter.

nothing of the business; and how will the derivation account for the expressions, *the wind has chopped about*, *they are chopping logick*? To chop, in the unadulterated and direct import of *to cut*, *to shave*, *to hack*, is as the French *couper*, and the Dutch *kappen*, in the same sense, as will be explained in another article.

> "I am a Hebrew borne by birth
> And stolne away was I,
> And cozen and changde as bondslaves bee,
> This wretched life to live."
>
> GENESIS. CHAUCER, ed. TOD, 1811.

"The exercise of bargains, when a man buys, not to hold but to sell again, grindeth upon the seller and the buyer." BACON.

> "Sets up communities and sences
> To cozen and change intelligences." HUDIBRAS.

"We go cozenage and changing our friends, as well as our houses." L'ESTRANGE.

"Let not the counsel at the bar cozen with the judge, nor wind himself into the handling of the cause anew, after the judge has declared his sentence." BACON.

"You 'll never leave off your cozenage logick, till you 'ave turned over your ears to prating." L'ESTRANGE.

The chops, as that part which opens first, as in the *chops* of the face or head, the *chops* of a river, the *chops* of the channel, the *chops* of a smith's vice, &c., I take to be an *ellipsis*, q. d. *that which opens first*, that which is opened first, that which opens at once, and such is the import in all the above phrases, *the chops of the channel*, is its first opening or entrance. JOHNSON gives no etymology for either this word or *to chop* in the above sense. *Shop*, as before explained. "*S.*, vi, 18.

> "He want his wife and with the copy come,
> And his Chaucer in his bosoms at a cow [book, hold]
> And of that copy wanted out but an come." CHAUCER
>
> VOL. II. 25

Obs. We say, *he named a day to do it*, in the sense of he *fixed* a day to do it. *Chopped lips or hands*, is as opened [cracked, cut] lips or hands, lips or hands full of openings or cracks.

FICKLE.

Wavering, unsteady, variable, inconstant, uncertain, not to be trusted to. *Wickele;* q. e. *vacillating*, wavering, staggering, tottering, changeable; as the participle present of *wickelen*, *wighelen*, to totter, to shake, to rock, to vacillate, to be unsteady; and is not a *fickle being*, an *unsteady being*, one not to be depended upon, because such? The *w*, *v*, and *f*, represent convertible aspirates, the Dutch *wrevel*, *vrevel*, *frevel*, and the French *frivole*, and the Latin *frivolus*, as well as our *frivolous* are one word.

HE WAS PUSHED TO THE WALL.

He was reduced to the extremity of taking a resolve in regard to the case in question; he was driven to the last extremity, nothing but decision [resolution] could save him in the impending difficulty. *Hie was bij husscht toe; dije waele;* q. e. what has taken place has excited [stirred him up] to the utmost pitch [has irritated him to the last extremity]; the choice [determination] is now all that can be of use [a resolution one way or the other is the only resource]; by this an utmost provocation has been given; the choice whether it is to be put up with or revenged and punished is the only recourse to be had [whether the evil is to be resisted or submitted to is the only stay left]. *Hie*, here. *Bij*, by, from. *Husschen*, *hussen*, *hisschen*, *hitschen*, *hitsen*, to enrage, to instigate; to stir up, to provoke, to excite; of which *husschen* is the participle past. Dije, see ensuing article. And *b* as *p* and *bij* *husscht* becomes pushed

Wacle [in German *wahl*], choice, election. In its literal form the phrase is an absurdity.

HE TOOK THE WALL.

He took the best place, he took the advantage ground, he got the better of the other in question, but always implying a degree of unfairness in the instance alluded to. *He took dirty wacle*; i. e. here cunning profits of the chance offered; here contrivance makes use of the occasion which presents itself, here artifice improves the opportunity seized, and from the term *tuck* [in the import of machination, fraud, deception, cunning], the phrase implies a degree of unfairness in the getting the advantage on the occasion in question. In the travesty, the phrase is popularly used respecting the giving the wall or house side of the street to another as a mark of consideration either in respect to sex, age, or station; and the other terms have been suggested from the word *tuck* travestying into *took* as the preterite of *to take*; an occurrence which has established terms, in a like way, in many other cases adulterately adopted phrases, now from the loss of the original forms used among us as original. Except as the representative of some former usual sense, what meaning can be attached to the words, *to take the wall*, or he took the *wall*, even if we add *from him*, or *of him*, and supply, by supposition the word *side to wall*? What is the advantage of going next the wall, if there should be one, beyond that of going on the side where there is none? What etiquette, what ceremonial, has ever established its precedence or preference, except that which has been forced into our fancies by the travesty alone? Who beyond our fancies, has been the master of the ceremonies to settle this conundrum for superiority and deference? *Hoje*, the third person present of the potential

mood of *dijen*, *dijgen*, to be of use to, to serve, to cause to prosper [thrive, increase, grow greater] and was formerly in use among us in the shape of *to the* and in the same sense; *so mote I the*, was a sort of adjuration, and meant as, I hope to thrive [to live, to go on and prosper]; by CHAUCER the term is often used; *ill mote he the*, evil may he go on, badly may he succeed, was also a phrase in use a century or two ago. *Waele*, choice, was also in use with us under the form of *waile*, in the same sense; *wailed wine*, was choice [select] wine.

"This lepir * loge take for thy godely boure †,
And for thy bed take now a bounche of stro ‡
For WAIL IN WINE and metes thou had the,
Take moulid bred, pirate §, and sidir ‖ soure."

CHAUCER.

WICKED.

In the usual meaning of that epithet. *Wijckt*, q. v. *yielded*, abandoned, given up, turned from, departed from, as the participle past [*wijckt*, *gewijckt*] of *wijcken*, *wijken*, to yield, to give up, to fall back, to give away, to desert; and the having given away, is an expression always used in a peggiorative sense, as having yielded unduly, abandoned, deserted; we can say, he has given way [yielded] *to vice*, but not *to virtue*. *A wicked person* is thus a person who has yielded unfitly throughout his general course of action, or in regard to some portion of it, one who has yielded to temptation, one who has not shewn a fit degree of resistance to temptation [evil solicitation]; and *temptation*, is also always used in a bad sense; we call the devil *per euphrasin*, *the tempter*; and we pray not to be led into *temptation*, and implicitly that we may be able to keep from being

* *Hospital for lepers*, room in a public refuge for lepers.
† *Chamber*. ‡ Straw. § Perry. ‖ Cider

wicked [yielded up to it]. So that groundedly *wicked* is as *yielded* [abandoned] to that which is *ill*, and by extension in use, applied to any thing in which the natural goodness of its kind is lost [abandoned, parted with] given up, and so wanting, to any thing without goodness or value. The phrase *a wicked dog*, in the sense of a profligate man, one given up to vice, is the travesty of *a wicked doghe*, i. e. *virtue* [worth] *has departed* [given away] in him; goodness [value] has no longer any footing there; and thus one abandoned to all that is *good* [valuable]; and amounting to the sense of *wicked is worthe*, as used by Chaucer in the following stanza.

"O! wreche of sorowe sunken out of care,
O! caitiff Creseide now art thou bereft
Of all thy joye and all thy worthe in yerthe,
Of all blithenesse now art thou blank,* and bare,
There is no salve that helpen may thy care,
Fell is the fortune, wicked is thy werrour,
Thy blisse is banished, and thy hele unhele,
I rather the deede God I prayen were
Where man of Creseide no yet of Troye might here!"
Complaint of Creseide.

"Ye shall have a shrewde name,
And wicked loos† and worse fame
Though you good loos‡ have deserved."
Chaucer.

"And all is for thy wicked werrour,
For that the fulsch straungeness¶,
Thy herte I trowe be fulsch all."
Id.

Here Troilus, to whomm they be comen, maketh they him wicked and werrour? Have they as great strength, that ever more pitten vertue in lacke of folkes that were thy lakkaggie of them, or else may fon away the yeal? Certes nay, he not wicke to don away wrongwoke, but of a be wicke

* Blank, in its ground sense or [illegible] in, [illegible], wanting, as will be explained in the [illegible]

† Loos, yielded up, abandoned, as has been shown before and thus, *the worth* [value] is lost [given, [illegible]].

‡ *Loos*, commendation, or [illegible]

¶ *Strength*, strangeness.

rather to shew WICKEDNESSE. And thereof cometh it that I have right grete disdain, that dignities be yeven to WICKED men. For whiche thing Catullus a consul at Rome [that hight Nonius] postome of botche, as who saith, he clepid * him a congregation of vices in his breast, as a postome is full of corrupcion: all were Nonius sat in a chaire of dignite. Seest thou not than, how great vilonies dignities done to WICKED men. Certes unworthinesse of WICKED men shulde be the lasse sene, if they n'ere renouned with non honour."

CHAUCER. BOETH.

"And as the better spirit, when she doth bear
A scorn of death, doth shew she cannot die,
So when the WICKED soul death's face doth fear,
Ev'n then she proves her own eternity." DAVIES.

"But since thy veins paternal virtue fires,
Go and succeed, the rival aims despise,
For never, never WICKED man was wise." POPE.

"As WICKED † dew as e'er my mother brushed,
With raven's feather from unwholesome fen
Drop on you both." SHAKESPEARE.

"The VIRTUOUS bezor is taken from the beast that feedeth on the mountains, and that without VIRTUE from those that feed in the vallies."—BACON.

CHAUCER sometimes uses the term *wicke*, and also *wik*, *wikk*, *wike*, in the sense of bad, base, worthless, less than the due value of the kind it belongs to, not in the state belonging to the sort from nature; when, I suspect, the word is as *wijcke*, *wijke*, *wijcking*, *wiking*, the participle present of the above explained *wijcken*, *wijken*; and thus as yielding, and so wanting, in the quality, duly belonging to the object in question.

——————"Plated halfe a fote thicke
Of golde, and that he was *not* WICKE ††,
But for to provin in all wise,
As fine as ducket in Venise." CHAUCER.

* Called, termed.

† *Virtuless*, without good effect, and thus bad of the kind, *virtus* being here in the sense of physical power of good, *power*, *strength*.

†† *Of* the full goodness or value; not less, not wanting, *in value*, not below the due standard.

JOHNSON compounds *wicked*, of *wic* [bad] and *head*, and thus a *bad head*, but a man may be cursedly *wicked*, without having a *bad head*; *wickedness*, refers, when applied to man, rather to his nature, his *heart* than his *head*. Besides words are not compounded from different dialects of language. HORNE TOOKE, after sneering bitterly at JOHNSON, asserts roundly that *wicked* is as *witched*, and that it is grounded in the Anglo Saxon *wiccian*, to enchant, to charm, to conjure, to bewitch, an etymology as visionary and absurd as that he had been quarrelling with. One who is *bewitched* may act like a madman or a fool, but is not necessarily what we call *wicked*; nay, if he be truly *bewitched* he must be acquitted of all blame and wilfulness, and entitled to our pity. If there were no *wickedness* but that which sprung from magic and conjuration, we should soon be at a loss for the ordinary supply of society. *A bewitching woman*, is a *charming* woman, not a *wicked* woman, let the consequences of her charms be what they may, she is innocent of them and without blame. TOOKE seems to have been misled by the following passage which he quotes in confirmation of his view of the word *wicked*.

"David was lyk wycc so intangld in the snares of the devill that with moucha paine he could quit himself from the wycrid cords that the devill had once brought him."

DECLARATION OF CHRISTE BY JOHN HOPER.

WYCRID is not, in this place, as *wicked* but as *enchanted*, magically infected, adulterated by witchcraft.

TO BETRAY.

In the general import of that verb. *Bij draghen*; q. e. *to carry to*, to draw in, to bring in, to draw home or to. And we say, to draw in, in the *import of* to deceive, to entrap, to catch unfairly. Hence, *also*, its import of to show, to make evident

to demonstrate, as to bring home or close to [near to hand]. *He* BETRAYED *no signs of fear*, is, he *showed* no signs of fear, he brought no signs of fear in his person. *He betrayed his friend*, he drew in [took in] his friend, in a bad sense, as in our later expressions of *to take in and draw in. He betrayed the town*, is, he took in the inhabitants who had trusted to him. *He betrayed his trust*, he took in or drew in those who had given him the trust. The Dutch *dragen*, *draghen*, is the source of the German *tragen*, the French *trahir*, and the Latin *trahere*, and perhaps *tradere. He betrayed his sense in not telling it*, is as, he *showed* his sense in not telling it, in the direction of the word as above explained. *Bij* and the prefix *be* are groundedly the same word, and import simply, *on the spot*, *in himself or itself;* as when we say, *he was by himself*, and mean he was alone, *all one*, *the same being*, *the identical person ; to swear by*, is to swear as in the presence of the object or being appealed to, or invoked by the person swearing.

> "The Veian and the Gabian towers shall fall,
> And one promiscuous ruin cover all,
> Nor after length of years, *a stone* BETRAY
> The place where once the very ruins lay." ADDISON.

DRAKE.

As the male of the duck, the protector of her and her brood, the natural guard of his female and her young in their proper element. *Draeck ;* q. e. *dragon*, as the Latin *draco*, in the same sense; but which word BILDERDIJK holds to be grounded in the Dutch primordial *dra-en*, *to drag*, *to draw*, and thus to move or go on as the snake does ; to trail, draw, or slide along. And a *dragon* is the creature of imagination, by which it has been supplied with a *fore-half* bearing legs and wings, and with a hinder *part formed* after the shape of a serpent; constituting an object inspiring fear [alarm, surprise,] and

thus used as the trope for a guard, watch, keeper, or scarecrow. And, in this latter meaning, we seem to have applied the term to the male of the duck and parent of its young. We call *a dragon of chastity*, a female who is affectedly and ferociously chary of her person, especially when such demonstration is made without any other cause than conceit or vanity. The French say, *elle est un dragon de vertu*, in the same sense. But our modern *dragon* is the French *dragon*, from the Italian *dragone*, the Latin *draco*, *draconis*. The word *drake* has, I suspect, been anciently in use with us in the original meaning of this imaginary monster and trope of horror; for the crest [or former arms] of the name of *Drake* was, and, I believe, is now, a *dragon*. The Dutch term for a *drake* is *want*, *weert*, *wand*, *wartel*, *wertel*, and grounded on *wae en*, *wae e ren*, to flutter, to beat about and make a noise as that bird does frequently in the water. JOHNSON says the etymology of *drake* is unknown; but BAILEY offers, seemingly at haphazard and from analogy of sound, the Latin *draco* as such, without a rationale, or accounting for its being so.

POODLE.

As the species of dog known by that name, in French *barbet*, in German *pudel*; probably no other than the Dutch *pool*, *pul*, q. v. *hair*; in French *poil*, in Latin *pilus*; and thus as the dog which appears to be a mass of hair. *Barbet* is evidently connected with *barbe*, as hair.

CAUDLE.

The old French *chaudel*, *chaudeau*, now *chaudeau*, a warm mixture given to people as refreshment, and evidently connected with the term *chaud* [hot]. In Dutch *kandel* with the same import as the French *chaudeau*.

STAR.

The Dutch *ster*, *sterre*, *starre*, *star*, *sterne* [as *stella fixa*, one not erratick, and thus distinguished from *planet*] is deduced by BILDERDIJK from *staeren*, the frequentative of *staen*, *staan*, to stand, not to move; to remain steady [fixed], whence our *to stare*, in Dutch *staren*, in the sense of to keep the eyes fixed upon one spot, to look steadfastly at; the French say *fixer une personne*, in the import of to *stare at a person*, by a same direction of sense. From *staren* comes also the Dutch adjective *star*, *ster*, immovable, stiff, indisplaceable, and which used substantively is *star*, as a fixed body, indefinitely. Hence also *star-rig*, since contracted to *starck*, *sterck*, firm, strong, and formerly in use with us in the same form and sense; but now chiefly for a completive or expletive adjunct, as in the terms *stark-mad*, *stark-naked*, &c. Hence also the Dutch *storen*, *stooren*, to interrupt, to disturb, to put an end to a going on; and the Dutch *sterren*, and our *to stir*, in the sense of to break from a motionless state into motion, and thus as imperfect inchoate motion, motion not yet completed; our *stern* and *to steer* belong here likewise, but of these words in another article. So is our *to start* another scion of this stock. *Star* is spelt by CHAUCER in many places *sterre* and in the plural *sterris*.

> "But nought wote I who did 'hem worche *,
> Ne where I am, ne in what countre;
> But now will I out gon and se,
> Right at the wickit if I can
> Sene ought where STERYNG † any man,
> That may me tellin where I am." CHAUCER.

> "For, God be thankid, I can make avaunt,
> I fele my limmis STARK ‡ and sufficiaunt
> To don all that a man belongeth to,
> I wote my selvin best what I may do.

* Work. † Beginning to move, stirring. ‡ Strong, firm

Though I be nona *, I fare as doth a tre
That blossomith ere that fruite ywrot be.
The blossom'd tre is neither drie ne dold,
I faire ne where here but in my hold:
My herte and my limmis ben as grene
As laurell is thorough the yere to sene."— CHAUCER.

NOUT.

spelt *naul*, *naul*, by CHAUCER; in Dutch *niel*, in man *neel*, in Anglo-Saxon *naul*, *nawel*, in ish *nal*, in Islandick *naal*, in Swedish *nal*, in ian *nalih*; referred by BURNOUF to the nuti- ted adverb *ne* [of which *na*, *no*, are simply ectical differences] as the primordial syllable ressive of the incipient perception or con- sness of existence [being] or identification, ced into the frequentative noun *neel*, *niel*, by the ition of the effector terminal *el*, and thus as stence ascertained by trial, brought into use by ving [put in action]. And *self* is no other than *e* formed into a frequentative noun with the ition of the adjective terminal *ig*, and thus as the monyllabick contraction of *ne-el ig* as identified stence [consciousness]. It need scarcely be ented that the Latin *ne*, the French *soi*, the tch *sich* [self], *sijn* [to be], *sien* [to see], as well our *no* [formerly *na*] and the Latin *si* [if] and *n* [I am], with a host of other groundedly alogous terms, belong to this stock; [see article, *was at the end of my tongue*, vol. 1. pp. 168.-70, this Essay]. The Dutch *neyghen*, *neghen*, *to y*, formerly spelt by us *to negge*, is the con- ction of *ne-ig-en*: *ne*, as above explained, *ig* the ntifying termination, *en* as the verbal infinitive minal, which makes the noun a verb active, and as brings it into a form expressive of action. *To y a word*, is to put a perception [conception] in tion, *to make* it known either to ourselves or to

ary, grey-haired, old. † Grown, come to maturity.

others; [see the article *Word*, p. 161]. In the familiar phrases of, *there was not a* SOUL *there*; *my* SOUL [as a term of endearment]; *poor* SOUL [an expression of pity], I suspect, the word *soul* is a travesty of *sole* [only one, solitary being], and thus, in the first instance, as *no one else*; in the second, as *my only one*, to me the only being I care for, love; in the third, *the deserted lonely being*. *My life*, as the term of endearment, is evidently the antiquated Dutch *lijf* [beloved, dear,] now spelt *lief*, and not as *lijf* [life]. *Sole*, as the Latin *solus* [only one], is sometimes spelt by CHAUCER *soule*.

"A kyng thor was in tho yeris, that had noon heir male,
Saff a doughtir, that he lovid as his own SAAL*."

CHAUCER.

"Alas! quoth John, Aleine, for Crist'is peine
Lay down thy swerde, and I woll myne alswa,
I is full swift, God wote, as is a RAA†;
By Godd is 'SAUL‡, he shall not scape us both."

CHAUCER.

——— "Wherfor wyth hert I prey,
Have chere unto your sone, after my endyng day?
For so God me help, and I lafft you behynd;—
Should nevir man on lyve bryng it in my mynd,
To be no more yweddit, but SOULE ‖ aloon." CHAUCER.

"Alein answerid, Johan, wilt thou SA ¶ ?" IDEM.

UGLY.

Offensive to the sight, deformed, disgusting. I suspect the same word with the antiquated Dutch *ackelick* [now *akelig*], horrible, inspiring horror [fear, disgust], frightful, nauseating, repulsive; the adjective of *ackel*, *eckel*, nausea, disgust, whence *ackelen* [in German *ekeln*], to have a horror at, to nauseate, to be disgusted by; and *ackelick* sounds

* Soul. † Roe, roebuck, in Dutch *ree*, *reebock*.

‡ God's soul, in the import of by the soul given me by God, and corresponding with our more modern, by the God that made me, [i.e. that gave me a soul.]

§ Single, solitary. ¶ So, in this way, in this like.

, the terminal *ly* being here the dialectical change
r older *lick*, *lik*, *lig* [like]. The fancy of its being
phlike, and so like an *imph*, *elf*, or *goblin*, is
ed by JOHNSON under the term *ugly*, is here
l nonsense. The thema is in *ac*, *ec*, as sharpness.
, *ack*, is an angle corner; whence *egghe*, edge,
he sense of sharpness. Hence also *ecket*,
et, *eket*, acorn, as the nut or fruit of the oak,
h, from its nauseatingly repulsive taste, is unfit
man food, disgusting to the palate; and thus
nauseous nut or fruit, as opposed to the *hazle*
in Dutch *hazel nut*, as the nut of the *hazle*
el tree], where *hazel* is from *haze*, as *ace*, *ass*,
], fit for eating. So that the *acorn* is as a fruit
t for the food of man, and the *hazel nut* as a
ted to that purpose. To this thema, belongs
Latin *acetum*, *acidus*, *acus*, *acer*, *acuo*, as well
he Dutch *edik*, vinegar, and *eike*, with which
term *oak* is a same word, exemplifying the dia
ical change of the diphthong *ei*, *ee*, into *oa*, *oa*
AN, spelt by Chaucer *akehorn*, is as *eik korn*;
oak corn, oak fruit [produce, food]. *Korn*,
e, *koorne*, *corn*.

> ." If Cassio do remain,
> He hath a daily beauty in his life
> That makes me ugly." SHAKESPEARE.
>
> "O, I have passed a miserable night,
> So full of ugly sights, of ghastly dreams."
>
> SHAKESPEARE.

When that the hevy sterre of the Cancre ones hoeth by the
n of Phebus · that is to seine, when that Phebus, the
n, is in the sign of Cancre, who so goveth than
is his sedes to the folds that refusen to receive them, let
gem begiled of trust that he had to his corne, to
mess of akes." CHAUCER. Boeth.

Dna. The Latin *glandis*, *glandis*, was a collective
n *for various* eatable fruits of an acorn like sub
ce, *such as* that of the cork tree, the ever
oak, *the chestnut*, as well as the latter acorn

of our tree, upon which man never fed for an habitual subsistence; but for which purpose some of those above-named are eminently adapted. The Dutch term for *squirrel* [the French *ecureiul*] is *eickhoren*, *eeckhoren* [corruptedly inkhoorn], as the ellipsis of *eickhoren*—[*eickhoorn*]—*dier*; q.e. acorn-animal, animal that lives [thrives] upon acorns. *Dier*, animal, creature, living being.

A WIDOW BEWITCHED.

A wife, and so a family [an establishment], left by the husband [head of the household]. *Er wee d'hoeve bewijst*; q. e. in this case the family is in a state of languor [distress], by this the establishment [household] is in disorder [does not go on as it did, misses the head], and implying, from the absence of him who was its provider and manager, as the phrase is only used in relation to a family, or wife found in this predicament. *Wee*, woe, grief, state of languor, distress, melancholy, sadness. *Hoeve*, household, estate, husbandman's establishment, farm. *Bewijsen*, to give signs of, to show, to exhibit, to prove. The Dutch form of the term *widow* is *weduwe*, with an *e* instead of our *i*.

THISTLE.

In the usual meaning of the word. *Distel*, in the same sense in Dutch, and formed from *diste* [dust], and the ellipsis of *distel-plant*; that is the plant covered with dust, or dusted plant; and such in fact, as that which is found by road-sides and long-neglected fallow fields, it really is. Johnson and others tell us, it is the Anglo-Saxon *thistel* and the Dutch *distel*; but whence *distel* they don't tell.

TO FORGET.

[Formerly *to forgeten*, to forlete] as the Dutch *vergheten vergeten*, in the same sense, and formed of *ver* [from, off, away], and the antiquated get

now *eten* [to eat], and is thus *to eat out*, *to eat away*, and impliedly to efface, to destroy, to obliterate, as that which is eaten away is; and where can we find a more natural type of disappearance, as regards the object in question, than its being *eaten up*. In the same direction of sense we say, *time has eaten away the inscription on this tomb*, in the sense of, time has effaced the inscription on this tomb; *he was made to eat his words*, in the sense of, he was made to efface [do away] the effect of them by recanting, or giving a turn to the meaning which did away with the offence of the former one. We say, *to swallow an affront*, in the sense of, to conceal [to bury] the resentment felt from it. We say, *he was eaten up with care*, and *he was devoured by care*, in the sense of buried [absorbed] in care, swallowed up in [devoured by] care. *To forget a person*, is to efface or put him out of sight as regards your mind [memory, affections]. The Dutch *ver*, as the privative prefix is travestied by us into *for*, as in *forbid*, *forgive*, *forsaken*, *forsake*, &c. and is probably as the metathesis of our old *fro*, as *from* [away]. We say, *out of sight*, *out of mind*.

"Naw well knowe I [quoth she] other cause of thy malady, and that right grete! Thou has lefte for to knowen thy self what thou art, through which I have plainly founden the cause of thy maladie, or else the entre* of recovering of thy helse. For why? For thou art confounded with rowmaryness of thy wits; thou sorowedeste that thou art called

* Entrance, opening, the Dutch *entreé*, the French *entrée*, and our present *entry*, as the participle present of *intreadon*, *intradon*, *intardon* [to step in] compounded of *in* and *tradon*, *tardon* [to step, to tread].

† Wholeness, health, as the Dutch *hele*, the participle present of *helen*, to make *whole*, to heal, and *whole* was formerly spelt *hele*: a *wholeman*, is a man in complete health, one in an entire state, *wholesome food* is healthy food, a *hale man* is a whole or entirely healthy man, and *hale* is the same word with *heil*; *to heil* is to wish health to, to welcome, health, is as *wholeness*, and from the same source—viz., the Dutch *heelen*.

of thy propre godes. And for thou ne wyste * which is the ende of things †, forthy deemest thou that felonous and wickid men be mighty and welful ‡: and for thou hast FORIETEN ‖ by whiche governmentes the world is governed, forthy wenest § thou that these mutacions of fortune fleten ¶ without governour. These ben the causes not only to malady, but certes great causes to death. But I thanke the actour, and the maker of hele, that nature has not forleten ** The. I have grete nourishyng of thine hele, and that is the sothe sentence of governaunce of the world, that thou bilevest that the governing of it is not subject ne underput to the follie of the happes †† aventurous, but to the reson of God; and therefore doute The nothing, for of this litil spark thine hete of lyfe shall shyne."—BOET. IN CHAUCER.

"Fro this tyme forth, tyme is to hold my pees ‡‡
It werieth me this mattir for to trete,
Let othir lovirs put 'hem selfe in prees §§,
Their seson is, my time is now FORGETE ‖‖.
Fortune by strength the forcir [strong box] has unshete [unshut],
Wherein was sperde ¶¶ all my worldly richesse,
And all the godes which that I have gete
In my best tyme of youth and lustinesse."—CHAUCER.

THING.

As an indefinite perception; the inceptive unspecified notice of an existence [subject, object]; an inchoate perception; an incipient effort of the

* Know, as the Dutch *wist* in the same sense.

† For this, on account of this, for this reason, as the Dutch *voor die* [for this].

‡ Full of happiness, joyful.

‖ Forgotten, lost sight of.

§ Supposeth, thinketh, as the Dutch *waenst* in the same sense: *waenen*, to imagine.

¶ Fly away, pass away, as the Dutch *vlieten*, to flow on, to pass away.

** Abandoned, as the Dutch *verlaeten* in the same import.

†† Snaps, catches, chances, accidents.

‡‡ Peace.

§§ Price, value, importance.

‖‖ Lost, out of sight, disappeared.

¶¶ Laid by, put by, spared, saved up, as the Dutch *spaerd*, *gespaerd*, in the same import; unless it is an ellipsis of the Dutch *versperd*, shut up, barred up, locked up.

and in progress towards distinctness, as regards the subject in question. DING; q. v. thing; and is contraction of *dij-ing*; i.e. progressing, gradually becoming more, augmenting, increasing, and thus telling for no more than an indefinite existence, an unparticularised object. *Nothing*, is no existence; *something*, undefined existence; *a good* or *ad thing*, a good or bad existence. We say, *he makes a good thing of that concern*, in the sense of, *he makes a good existence* [livelihood, means of living] *from that concern*. *I see a thing upon the ground*, shows the advance of the mind towards a specification of the object in view, there is something, but I do not yet perceive what it is, and is thus, as the harbinger of forthcoming decision. *Ding* [thing], as the above *dij-ing*, is at bottom the same word with the antiquated *dejing*, *deging*, the participle present of *dejen*, *deghen*, to make, to do, to produce, to perform, grounded in the primordial *de en* [to do, *to the*, to begin the production of, to bring forth], and is the verb of the particle *de* [the] as that which precedes or is set before the object to be specified, particularised, or named, as *the* man, *the* house, *the* horse, &c. &c. *To the* was once in common use with us in the sense of *to advance*, to progress, to go on, to thrive, to become more; and is the same word with the Dutch *te dijen*, *te tijen*, in the same sense; [*see* TO DINE in VOL. I.] *Di en*, *de-en*, *do-en*, *do en* [to do] is a same thema. *Thing*, with us; *ding*, with the Dutch; *res*, in the Latin; are used in the import of *membrum genitale utriusque sexûs*, with a direction of sense which need not be accounted for here. *Nu waeren Adam ende Eva haer* DINGEN *gedekt hebben sullen wy op een undermaal wel eens aenraken*; [the reason why Adam and Eve covered their *things* will be touched upon by us in another part of the work]. VS. *Mehwerne Imperium, litem, Venerem, eri una not et res!* AUSONIUS. From the above dijen,

deghen, the Dutch have their *deegh*, *deech* [dough], as the primary matter for advancement into bread or crust. *Ding*, *gheding*, has also the import of lawsuit [process] as the inceptive mean of a decision, and thus as an indefinite step to a judgment, an advance to determination. In the same direction of meaning, we use the terms *cause*, *case* [*causa*, *casus*] as the *turning out* [*production*] of a definite event [decision, determination, end]; for both these terms spring from the Dutch *ka-en*, *ke-en*, to turn; and we say, *as it may* TURN *up or out*, in the sense of, as it may happen or end, as the event may prove to be. Hence also our *chance*, the Dutch *kans*, the French *changer*, the Italian *cangiare*, as well as *chose* of the French language and *cosa* of the Italian. *Nil fieri sine causa potest*, without a cause [a happening, a beginning] no effect can take place [be produced]. *Verdijen*, whence our antiquated *to fordoe*, *fordoen*, *fordon*, is as *verdij-en*, *verdingen*, to undoe, to unthing, to become undone, to dissolve.

> "I se no more, but that I am common,
> Mine inheritance mote I nedis sell,
> And ben a beggir, &c." CHAUCER.

TO DIE.

[Formerly TO DYEN]; to go off, to pass on, to change the state of existence, to proceed elsewhere, to be advanced to another state of being indefinitely. *To dyen*; q. e. to be promoted, to be advanced, to be raised, to rise, to be extended. When the verb is referred, by the context, to existences of a lower order than man, the import seems to be simply that of to go or pass on to another state or form of being than that of the one in which they had before appeared. When used in relation to *the human kind*, it seems to assume its deponent *turn of* meaning, and to be as pronounced in *majus sive melius*; *angeri quodam motu interiori*, and

we say of one who is dead or dying, *he or she is gone or going to a better* [*happier*] *state*. Thus the direct and single import of *te dijen* seems to be a sounder and truer ground for our TO DIE than that of the ellipsis of a phrase, as hesitatingly suggested in the 46th page of the first Volume of this Essay; for *te dijen te niet* [*to perish*] applies simply to things done by man. *To die of a fever*, is to be advanced [passed, carried on] to a higher state by a fever. The French have the verb *trépasser* as a formal term for *to die*; importing by its constituency a passing over to another place, and applicable only to a dying of the human being. *Tré*, the Italian *tra*, the Latin *trans*, over, beyond, across; *passer*, as the Italian *passare*, *to pass*. *Il est pâle comme un trepassé*, he is as pale as a corpse. *To die* [*dye*] as to tinge, is to advance, to improve, to better by the addition of colour, to advance to another stage of appearances. The old Dutch *diet* [people] and thus tribe, race, nation, is as *diet*, *died*, *gedied*, multiplied, increased, advanced in numbers, and as the participle preterite of the same *dijen*, *di-en*. For others of the numerous derivatives from *to dijen*, see the articles TO DIE IN ONES SHOES; TO DINE; HE COULD TURN HIS HAND TO ANY THING; to be found in the preceding pages of this essay.

"Here at this tombe must I *die* and *starve**."

CHAUCER.

See page 46 of the first Volume, for the extract from CHAUCER where *to die* is spelt in the original form of TO DYEN.

A DONKEY.

The well known term or metaphor for an ass. *Er die hone keye*; q. e. there is that which disgraces a *turn* [*ride*, *excursion*]; to take a turn or excursion

* Stiffen.

upon such an animal as that is lowering the amusement, making it ridiculous, mean. Implying that the horse, and not the ass, is the animal most becoming to be used for occasions of pleasure, amusement, or parade. *Die*, that which. *Hone*, as the third person, potential mood of *honen*, to disgrace, to dishonour, to lower, to turn into ridicule. *Keye*, a turning, a turn, as the participle present of the primordial *ke-en*, in the sense of to turn, and of which *keeren*, to turn round, is the frequentative form; hence our *key*, as the turning in the lock, and *quay*, as that which is turned to, and the Dutch *keye*, a madman, or one whose brain is turning. But *keye* has been already explained in this essay. *Er die hone keye*, sounds *donkey*, as will be found upon trial.

TALL.

In the usual acceptation of the term. *Tale*; q. e. *telling*, counting, reckoning, and thus implying an appearance in size, which at once entitles the object in point to be counted [reckoned] one which duly belongs to its kind, one about which the right to be reckoned of the kind to which the epithet is applied cannot be disputed. *Tale*, *taele*, the participle present of the old *taelen*, *talen*, now *tellen*, to count, to tell. *A tall tree*, is one of conspicuous size, height; and so *a tall man*, *a tall horse*, *&c*. One that height and consequent distinctness causes to be reckoned at first sight an undoubted specimen of its kind. We say, *a thing speaks for itself*, when the quality in question is self evident. We say, such and such an appearance *bespeaks* it to be so or so, meaning, entitles it to be counted so and so.

"When the Abbot of St. Martin was born, he had so little *the figure of a man*, that it bespoke him rather a *monster*."
LOCKE.

In the course of use, this epithet, as due or pro-

portionate size, or appearance, has come to be used in the sense of height, but always proportionate height for the object in question; and sometimes also strength proportionate to appearance.

Tall is referred by JOHNSON, on the credit of Bailey, to *tal*, which he says is Welsh in the same sense; others refer it to the French term *taille* [shape, figure]; but *une jolie taille* refers as much to a short person as to a tall one.

"I'll swear thou art a TALL* fellow of thy hands, and that thou will not be drunk; but I know thou art no TALL fellow of thy hands, and that thou will be drunk; but I would that thou would'st be a TALL fellow of thy hands."

SHAKESPEARE.

ONE.—By time and custom the word has come to be used chiefly in relation to full size of kind in relation to height; and more recently, to that quality alone, as in fact the one the more generally observable, as well as suitable, in those objects to which it is applied in the context with which it is used.

——"Two of nobler shape,
Erect and tall,"—MILTON.

"May they increase as fast, and spread their boughs,
As the high fame of their great owner grows:
May he live long enough to see them all
Dark shadows cast, and as his palace TALL†

WALLER.

YEA.

Evidently from our former equivalent *ye wisse*, *iwis*, the Dutch adverb *gewis*, *jewis*, *wis* [certainly surely].

——"'Loude! is thei suche blisse among
These lorlis, as thei can so faire endite?'
'Ye wisse,' quoth fresche Antigone, the white,
'For all the folke that have or hen alive,
Ne coudin well the blisse of love descrive.'"

CHAUCER.

* *Hard working*, laborious, as your size should indicate.

† *Here the idea of* any quality of size, except height, is excluded by the absurdity of including any other.

"Iwis mine owne dere herte true,
I wote that when ye next upon me se,
So lost have I mine hele*, and eke mine hewe,
Creseide shall not conne tho knowin me,
Iwis, mine hert 'is daie†, my ladie fre‡,
So thurstith sie mine herte to behold
Your beaute, that unneth my life I hold.

CHAUCER.

OBS.—But our *yea*, *ye*, in the sense of *yes*, is the Dutch *ja*, the root of *ja-en*, *je-en* [in German *jehen*] to say, whence, probably, our ultra-familiar term *to jaw*, as to talk; *hold your jaw*, is as cease your talk, where *jaw* is as the participle present of *te ja-en*. The term *jaw*, in *jaw-bone*, as that which is put in motion when sound is uttered, belongs here; the *jaw-bone of an ass*, is as the working of that bone when that animal brays, and in both instances in a secondary sense. *Ja*, is as the imperative of the Dutch *seg*, but to be construed in the first person, and thus as, *I say*, in the sense of *I agree*, *I see what you mean and I agree with you*. The Latin has it, *vel ai vel nega;* q. e. let us have either yes or no; and *ai* is the imperative of *aio*, I say, answering precisely to the Dutch *ja*, the imperative of *ja-en*, to say.

A TURNCOAT.

In the well-known import of one who changes his former principles, deserts his colours. *Er taane kout;* q. e. *there the talk becomes of another hue;* in him we see a tarnish in the ground of his discourse; there we see a defection of the usual colour; he deserts the colour he belonged to. *Taane*, changes hue, eclipses, tarnishes, as the third person potential mood of *taenen*, *taanen*, *tenen*, to tan, to eclipse, to become of a darker hue, to tarnish. *Kout*, discourse, talk, conversation. *Taan sounds* as we pronounce turn; and kout sounds

* Health. † Light, joy. ‡ Fair.

coat. *Hij ziet er heel getaand*, his face is entirely tanned [made darker].

"Courtesy itself must *turn to disdain*, if you come in her presence. Then is courtesy a TURNCOAT." SHAKESPEARE

MOTHER.

As the female parent; the Dutch *moeder*, in the sense of, *de gene die moedt*: q. e. *the one who loves*, holds dear, takes to heart, feeds from her own body, makes as her own heart; for *moedt* is as the third person present of *moeden*, *moeien*, as the verb of *moed*, *gemoed*, heart, affection, feeling, conscience, consciousness, and thus to make as the heart; in the same direction of sense as the German *hertzen*, *herzen* [to caress, to fondle, to hold as his heart] is formed from *hertz*, *herz* [heart]. *Te moede nemen*, is, to take to heart. *Bemoien*, is, to make oneself anxious [to trouble or bestir] about. *Moe* [in some dialects *mu*] is a theme of wide extent and the source of numberless terms. The German *mutter*, the Anglo Saxon *moder*, the Islandick *moder*, the Greek μητηρ, the Latin *mater*, and the Persian *mader*, are the same word with *moeder*, as well as our *mother*. In the like way as *moeden* is formed out of *moed*, is *minnen*, *beminnen* [to love, to affect, to regard with affection, to feel strongly for] formed from *min*, *minne* [sense, thought, consciousness, affection, feeling], whence our term *mind*; but *min*, *minne*, is there in its ancient and ground import, from which it has become to bear that of *love* in all the directions of that word, and also of *nurse*, as a mother's substitute. *Min*, *minne*, and *zin*, *zinne*, are correlative words in Dutch, and the source of our terms *sense* and *mind*, as well as of the Latin *sensus* and *mens*, *mentis*, *mente*. *Zijn* ZIN op iemand zetten, and *zijn* GEMOED op iemand zetten, are equivalent expressions for, *to set one's heart* [affections] upo

some being; to put or fix some one in possession of our heart, affections, love. *Beminnen* [to love, to belove, to affect], and *besinnen* [to bear in mind, to feel for, to care for, to think of, to hold in thought] have a synonimous import. We say, *to mind,* in the sense of *to care for. Don't mind him,* don't care for him. *She was never out of my mind;* she never ceased to be the object of my affection, of my thoughts. And *mind,* as intellectual power or capacity is simply as the mean [faculty, power] of knowing, feeling, apprehending, perceiving, being affected by, being inclined by. *I have a great mind to do it,* is as I have a great inclination. *To have lost the mind,* is to have lost the due guidance of such natural faculty. *I have no mind for her,* is as, I have no *affection,* no *feeling* [no natural inclination], for her, she never enters my thoughts [head, mind]. *All of one mind,* is, all of one feeling, all affected alike. *I told him my mind,* I expressed my feelings to him. SENSELESS *of the loss* and MINDLESS *of the loss,* are both equivalent to without feeling the loss; not being sensible or mindful of the loss.

> "As the strong eagle in the silent wood,
> MINDLESS of warlike rage, and hostile care,
> Plays round the rocky cliff, or crystal flood." PRIOR.

> "God first made angels bodiless, pure, MINDS;
> Then other things which *mindless* bodies be;
> Last he made man." DAVIES.

> "The SENSELESS grave *feels* not your pious sorrows."
> ROWE.

MOTHER, as mouldiness, is the Dutch *modder,* anciently *modere,* an adjective formed from *moud* [mould] as *mo-ël* or *mo-ër, moër* [mud, mother], and connected with the Latin *mollis* and the French *mou* [soft]; also with the Dutch *muycken, meucken* [to mollify, to soften, to meeken]; whence our *muck* and *mixin,* in the sense of dung-heap, heap of dung, as that which becomes soft by bein

heaped together and so fermenting, and then resolving into soft matter.

EGLANTINE.

As the wild sweet-briar, the wild brier or rose, is the Dutch *eglentier*, in the same sense; contractedly *eglantier*, by us changed into *eglantine*, spelt by CHAUCER *eglatere* and *eglentere*; and means *sharp-tree*; as *eghel*, *egel*, prickle; from *egge*, to edge, to point, to sharpen, to put an edge to; and *egel-dier*, is the hedge hog or prickle animal; the thema being *ge*, *ey*, sharpness; *tere*, *tere*, is the old Dutch word for *tree*, as the participle present of *teren*, to grow, to shoot out; and our *tree* is merely the metathesis of the Dutch *tere*. Our term *eager*, as that with which it is bated, the Dutch *eegher*, *eeghe*, *eger*, springs from the same root. Our *eager* and the French *aigre* belong here, in the sense of *sharp*. EAGER *for his dinner*, sharp set for his dinner.

> "The leaf of EGLANTINE, not to slander,
> Out-sweetened not thy breath." SHAKSPEARE.

> "O'er-canopied with luscious woodbine
> With sweet musk-roses, and with EGLANTINE."
> SHAKSPEARE.

CIDER.

In French *cidre*, in Italian *sidro*, formed from the Latin *sidere*, to settle, to subside, to sink to the bottom, and thus as the juice that drains or sinks from fruit [from apple] when mashed. In Dutch, *appelsiedrank* [appledrink].

> "Bere o Sidro d'Ingrese [illegible]
> Che sol gir grosso [illegible]." RAGI

> "Le sidre, ou l'eau de pomme [illegible] [illegible] ordinaire, et [illegible] rafraichissant." ANONYMOUS

> "We had also to drink, wholesome and good wine of the grape, a kind of cider made of the fruit of that country wonderful pleasing and refreshing drink." [illegible]

Mezerai, in his notes upon Menage, says *cidre* is as the Latin *citreus!*

BIG.

Large [great], as in the phrase *big with young*, in French *pleine* with relation to beasts, and *grosse* in relation to women. The word, as well as *pig*, is, in the ground, the same with the Dutch *big*, *bigghe*, *pigghe*, *vigghe* [a pig] and that a mere changeling of *wigghe* [whence our *wight*, *wicht*, *weight*] gestation, bearing, carrying [we say, *to go* with young] formed from the præterite of *wagen*, in the sense of *to bear;* [and we say, *child-bearing*, and *to bear children*, and the Romans *ferre uterum*, in the same relation of sense]; *ick wage*, *ick wiege* [*wige*] I bear, I bore [I carried]; and our *big* was originally in relation to size arising from being with young, and then extended to large size in general; and *pig* is as a cause of that kind of enlargement of form, and thus *a bearing*, that which is borne. I suspect our term *bitch*, formerly spelt *biche*, as the female of the dog kind, is of this stock, and as the gestation or carrying of the young of that race of animals, the young-bearer or producer of that race, or else as the one rendered large or weighty by her male. And also our *wight*, as creature, being, animal, in a general sense. We had formerly the verb *to bigge*, in the sense of to enlarge, to extend, to swell out. *A* PIG *of lead*, is a stated weight of lead.

"Ther servauntes be to them unholde,
But they can doublin their rentall,
To BIGGE 'em castles, BIGGE 'hem holde."—CHAUCER.

"He [THE PRIEST] woll have tithing and offring,
Maugre whosoever it grutche,
And twise on the daie he woll sing,
Godd 'is priestis ne were none soche.
He mote go hunt with dogge and niche,
And blowen his horne and cryin hey,
And sorcerie usen as a witche,
Soche kepin ovill Peter's key." IDEM

Obs.—*Bitch*, as the reproachful term for a vexatious female, I suspect has nothing to do with the female of the dog, but to be simply a travesty of the Dutch *bitse*, spiteful, bitter, scolding, and connected with *bijten*, to bite, to snap, and also with *bitter* in the import of biting or disgusting to feeling.

"John had not run a muddling so long, if it had not been for an extravagant bitch of a wife."—ARBUTHNOT.

"Him you'll call a dog* and her a bitch." POPE.

BOARD.

As plank, and in another sense as table, formerly spelt *bord*. *Bord*, *bord* [in German *bret*]; q. v. *plank*, board; as the contraction of *gebord*, *gebeurd*, the participle preterite of *beuren*, to bear; and thus that which is borne, supported by something else, and in no other way is a *board* used, or for any other purpose designed. *Bord*, *bord*, in this sense, has a double plural form, *border*, *borderen*, *borden*, *borderen*. But *bord*, in the import of table, plate, trencher, and in fact of any bordered piece of flat wood, is as *be-oord*, *boord*, *geboord*, bordered, margined, having only *border* for the plural form; and this is our *board* in the sense of table, as of margined or bordered plank; whence *to board* in the meaning of to table, and so to provide with table or plates, as the means of eating [support, maintenance]; as in the phrases *boarding-school*, *boarding-house*, *board wages*, &c. The Dutch *boord*, as border, edge, rim, side, is as *be-oord*; *oort*, *oord*, rounded, bordered, surrounded, circumscribed, from *oren*, to circumscribe, to go round, to draw round, to make round, and is grounded in the letter O, as the type of circumference, *not in* the sense of the shape inferred by

* As explained in a preceding page.

the word *round*, but as naked, simple, circumvention, for we may *go round* a *square* as well as a *circle*, in the sense here carried. The old French *orle*, and the Latin *ora*, in the sense of *border*, belong to the same thema.

> "At Alexandre he was when it was won;
> Full oft timan he* had the pris begon,
> Aloviu alle maiesme in Prusse." CHAUCER.

OBS. In the phrases *board of green cloth*, *board of general officers*, *council-board*, *&c. &c.*; *board* seems to be as the *table*, around the margin of which the members concerned sit to transact the affairs for which they are present.

BROADSIDE.

The ship of war's side from stem to stern, the whole side of a ship of war. *Berood syde*; *q.e. the bereddened* [inflamed] *side*, the side which becomes red with fire, importing the whole tier of guns which each side of a man-of-war is furnished with; and thus as the side which becomes red when they are fired [when a *broadside* is given]; the side which flashes red when its guns are used for the purpose designed. In its literal form, what can the term *broad* have to do here? In form of letter, as applied to the side of a ship, it makes sheer nonsense. And yet JOHNSON unreflectingly imputes this meaning to *broad* and *side*. *Berodden*, *rodden*, to redden, and *berood* sounds *broad*. *Syde*, side.

> "In a heaven serene, refulgent arms appear,
> Heat'ning the skies and glitt'ring all around,
> The temper'd metals clash." DRYDEN.

> "His eyes dart forth red flames, which scare the night,
> And with worse fear the trembling glooms affright."
> CAMPBELL.

* Took the best places at tables.

"From vaster hopes than this he seemed to fall,
That durst attempt the British admiral;
From her BROADSIDES a ruder flame is thrown,
Then from the fiery chariot of the sun." WALLER.

TERMAGANT.

Scolding, fiery, furious, repulsive person; a term usually applied to the obstreperous female as the most forbidding and revolting sample in which that brutal failing can be exhibited, one which exhibits the strongest and strangest contrast to the natural character of the sex. *Ter mad gwendo*; q. e. *exciting the stomach itself*, stirring up [revolting] the stomach, and thus implying turning the stomach itself by disgust [offensive to the very *maw*, stomach]. *Ter*, to the, *mae*, *maeghe*, *maag*; *maw*, stomach. *Gwendo*, the participle present of *gwen*, *gwan*, to go to, to reach, to affect; as when we say, *it went against my stomach*, in the sense of, it disgusted [offended] me, made me sick. JOHNSON refers the substantive term, to a kind of heathen deity extremely vociferous and tumultuous in the ancient farces and puppet shows! MR. UNRY, in his glossary to CHAUCER, imputes the term to the Latin *termagnus* ! ! !

"But in that countre n'as there none
No neither wife ne childe;
Till him there came a grete gyaunt,
His name was called Sir Olyphaunt,
A perilous man of deede.
He sayid, childe, *by* TERMAGAUNT*,
But if thou prieke out of my haunt†,
Anon I slea thy stede.
Here wonith the queene of fairie,
With harpe, and pipe, and simphonie,

* By my resentment, at the risk of offending me, by the danger of my anger [revenge] if you do, and not as MR. UNRY fancies by the deity or any thing divine. It is the oath-like *form* of the phrase which seems to have misled MR. *Unry*.

† *Now article to* HUNT in a forgoing page of this Volume.

Within this place and boure *.
The childe seied, also mote I the †,
Tomorrow woll I metin The
Whan I have mine armoure." CHAUCER.

"Let a man, though never so justly, oppose himself to those that are disordered in their ways, and what one amongst them doth not commonly *stomach* at such contradiction, storm at reproof, and hate such as would reform them."—HOOKER.

"*Hic mihi risum magis quam* STOMACHUM *movori solet.*"
CICERO.

OBS. The present Dutch seem to have transferred the import of anger, resentment, disgust, from *maź*, *maeghe*, *maag* [stomach] to the term *krop* [stomach, *crop*], and still to have reserved the same viscus for the type of a same trope though in a different form of word. *Dat stak hem in de krop*, that stuck in his craw, made him angry; he could not stomach that [digest that]. *It stuck in his mawe*, is a popular expression for, it stuck in his stomach, it made him angry, it offended him; and *maw* and the Dutch *maź*, *maeghe* are the same word. *He is crop sick*, is a phrase in use with us.

TO PANT.

To be distressed from want of power to breathe, to breathe with difficulty and labour. *Toe bangt*; q. e. *completely straitened*, utterly distressed, in a complete state of anguish, in great difficulty. Which phrase or term has been travestied from analogy of sound into *to pant*, and in this shape came into use as the infinite of a verb instead of the original participle and preposition; as is the case in so many other examples to be found in our present masqueraded dialect. *Bangken*, is as *be-anghen*, *anghen*; and *anghen*, is to be straitened and to straiten, to be oppressed or to oppress, to be distressed or to distress, to be narrowed or to narrow, *hence* our terms *anguish*, anger, angle, as well as

* Dwelling. † Prosper, thrive.

the Latin *anxius*, *angor*, *angere*, *anchora*, and the Greek *αγχω*, *αγχω*, &c. We say, *he panted for riches and honours*, in the sense of he was anxious to get riches and honours, he was distressed to get them. Possibly the Latin *anhelare*, to pant, is grounded in the Dutch words *ang-haelen*, to draw or fetch with difficulty. *Anhelabat nullus equus sub vomere. Anhelat clade futuri. Tussis anhela. Anhelanti similis. Verba inflata et anhelata gravius.* The Latin *halare* [to breathe], is probably no other than a frequentative form from the Dutch *haelen*, to fetch, to bring, to catch, to draw, to seek for. We say a man *is narrow chested, narrow in his circumstances*, in the sense of not sufficiently provided with breathing room, in the one case, and with means or money in the other, but always inferring distress in both instances. To some it might seem that the term *to pant* was more directly to be fetched from *toe-pijnd*: q. e. *pained to the greatest degree*, tormented to the utmost, in French *très peiné*: where *pijnd*, *gepynd*, would be as the participle past of *pijnen*, to labour, to be in pain; and which form of word sounds nearly as *to pant*, but the first given seems to answer strictly to all the relations the word *pant* is used in, while the other does not reach them all so strictly. Johnson and Bailey derive *to pant* from the French *panteler*, but that is merely a frequentative form of our own *to pant*. *To pant* seems to imply frequency, restlessness, agitation, iteration; but *to pain* does not; we say *a fixed pain*.

——————— —"The whispering breeze
Pants in the leaves, and dies upon the trees."

Pope

TO CONTEND.

To contend with, to strive against, to oppose, to *make head against*. *Toe kop*, q. e. to the head

to the intellect, as the best resource both for attack and defence, and implying the making use of the understanding to the utmost in the case in point. In this direction of sense we say, *he made head against his enemies; he headed the party; he is the head of his party; the party was without a head, &c.* *Kop*, in German *kopff*, head, intellect, understanding. By the form of the travesty, after the loss of the original term, the phrase has been used as a verb. *Kop*, in the form of *coppe*, was used by CHAUCER in the sense of top, head, point. *To cope*, in the sense of to cover, in the expression *to cope a wall*, is the same verb as above, in the sense of *to head*, to top, to put a top to; and *coping*, as a covering of a wall, either of stone or what else, is as the *heading* or *topping* of the wall.

> "Upon the *coppe* right of his nose he hade
> A wert, and thereon stode a tuffte of heeres,
> Red as the bristelles of a sow'is eres." CHAUCER.

> ———"Know my name is lost,
> By treason's tooth bare gnawn, and canker bit;
> Yet I am noble as the adversary I come TO COPE."
> SHAKSPEARE.

> ———"I and my friend
> Have by your wisdom, been this day acquitted
> Of grievous penalties; in lieu whereof,
> Three thousand ducats, due unto the Jew,
> We freely COPE* your courteous pains withall."
> IBID.

OBS. JOHNSON tells us *to cope*, is of doubtful etymology. JUNIUS deems it as the Dutch *koopen*, to buy. But *to cope with a man in conversation*, can have no relation to the *buying of him*. *To cope with another in kindness*, is not *to buy* by kindness, but to endeavour to overcome him in kindness, to exceed his kindness to you, by your's to him; to match him in that respect.

* *Oppose to*, strive against [content with] in courteous *return* [reward, remuneration]. We oppose 3000 Ducats to *your pains*; we set them in balance against.

NIGHTMARE.

The Dutch *nachtmare*, *nachtmerrie*, *nachtmeer*, *nighthmare*, in the same sense. The term signifies *nighthorse*, but not in the import of a horse sitting upon your stomach, but in that of a bedfellow; for *merrie* as *paard* is here used for *huurpaard* [a hackney or hired horse], and thus *nachtmerrie* is as a temporary or hired bedfellow, an additional bed-concern. *Koetsmeer*, is also another Dutch term for the same thing, where *koet* is *bed*; of this the French have made their word *cochemar*, *cauchemar*. So that in the ground *the nightmare* is no other than the trope of a troublesome temporary bedfellow. *Merrie* was formerly used for *horse* in a general import without reference to sex. According to SIR WILLIAM TEMPLE, the *mare*, in our form of this term, is as *mara*, a spirit which in the northern mythology is supposed to torment and suffocate sleepers!

PATH.

The Dutch *pad* in the same sense, and the rootword of *padan*, to level, to smooth, to make even, and itself as the participle preterite of the still older *pa-an*, *ba-an*, to level, to make even; whence *baan*, a path or plain place, a levelled spot, and probably our word *barn* as the spot levelled for threshing, &c. *Baan* sounds *barn*.

BROTHEL.

The metathesis of the, with us, antiquated term *bordel*, the French *bordel* [*bawdy-house*], from the Dutch *bordeel* in the same meaning; the diminutive of the old term *boerde* [*boerschap*] a labourer's hut or cot, and thus in the sense of *a bad house*, a mean house, a house of an inferior kind; and we still use the expression *a bad* house, for a house of *ill fame*, a *brothel*. I suspect our term bawdy-*house is as boerdiy-huijs*, dirty house, mean (bad)

house, and probably, in those days, the only kind used for the purposes bawdy-houses usually serve to. *A bawd*, as the keeper of this house, is, I take it, as *er boerde; there the hut* [bad, mean house]; and, in course of time, applied to the owner or keeper. *Baudy*, was formerly used in the sense of *dirty, filthy*. *Boerdig* sounds *bawdy*, as *boerde* does *bawd*. *Bawdy* talk, and *dirty* conversation, are synonymous phrases. CHAUCER makes *for*, in the shape of *fawe*, rhyme with *drawe*. *Boerde*, is from *boer*, a peasant, *a boor*.

> "He somewhat hath fro weping him withdrawe,
> And semith me that he desirith FAWE*,
> With you to ben all night of to devise
> Remedie of this, if there were any wise."
>
> CHAUCER.

> "His overiste sloppe is not worth a mite
> As in effect to him, so mote I go,
> It is al BAUDY †, and to tore also." IBID.

"And the same shall the manne tell plainly with all the circumstances and wether he hath sinned with common BORDEEL *women* or none, or doen his sinne in holie times, or none, &c."—IBID.

> "Or these that hauntin simonie,
> Or provost full of trechirie,
> Or prelate living jolilie,
> Or priest that halt his quein him by,
> Or old *whoris hostillers* ‡,
> Or other BAUDES ‡ or BORDILLERS ‡." IBID.

SWALLOW.

As the bird; the Dutch *zwaluwe* [*swaeluwe*, *zwalge*] as *zwalige*, from *zwalen*, *zwelen*, now *zwaaien* [to sway about in circles, to skim about and around] and thus as the *zwalende* [swayer]. And is not *swaying* the habit of that bird?

* *For*; not *faine* as MR. URRY supposes.

† *Dirty*, filthy, like that of a common labourer; for *baudy* refers to the state of the hut and its inhabitants in regard to concomitant filth and abjectness.

‡ All meaning bawdy-house-keepers.

"When an arrow's shot near high and apt to air,
He said so that the welkin would be clear." [illegible]

LEFT HAND

As the old Dutch *lift hand*, q. d. *the lightening hand*, the lightening hand, the assisting [auxiliary] hand, not the principal one, but that which is ever ready to aid it in the efforts it is used to make. The *right hand* is the directing and so the chief and principal hand, and the *left*, as it were, its adjutant or assistant, and so the seconding hand. We say, *he was the other's right hand man*, in the sense of his chief resource or reliance. The Latin *levis*, *levus*, in a same import, seems grounded in a similar direction of sense, as connected with *levare*, to smooth, to facilitate, to remove obstacles, and thus importing the sense of the assisting hand. *Levare*, to lift, to lighten, seems also to belong to this Latin stock. *Lift*, *lifte*, also *lichte*, is the participle present of *lichten*, *lichtan*, now *lichten*, to lighten, to make the burthen less, to relieve the weight of a thing, and so to aid. In Fax Diversions of Parsey, the term is explained as *leased*, *lessed*, *left*, and as the hand we are taught to leave out in general use. An etymology, I know to have been suggested to the author of that work by an acquaintance, but am persuaded it is not the true one.

LEAVING

As the participle present of the Dutch *ween*, to go off, to depart, in Latin *abire*, and thus as the departing light, day, time, hour; in Dutch *weend*, *weend*, in German *abend*, and grounded in the old *aw*, *af*, off, hence, from; whence the Latin *ab*, in the same import.

FAST

As in the phrases *come* [illegible] *fast*, to [illegible] *fast*, [illegible] *fast*, &c. *Hast*, q. d. *quick*, nimble, hasty, speedy, springing from the old *haste* verb *haesen*, whence

haest, haste, and *haasse*, *hasse*, the calf *of* the leg, as the main assistant to speed, the sinew of speed; as well as *haas*, hare, as the speedy animal, of which our own term *hare* is probably the masculine or effector form. The intermutating quality of the aspirates *f* and *v* is too well known to require notice, and little less frequent is that of the *h* with *v*. *Hesperus* and *vesperus* are the same word, and so are the Spanish *hermoso* and the Latin *formosus*, the Spanish *hijo* and Latin *filius*, the Spanish *hierro* and the Italian *ferro* and Latin *ferrum*, *cum multis aliis*. The Dutch *haesten*, the German *hasten*, our *to hasten*, the French *haster* [now *háter*] and the Latin *festinare*, are the same word, dialectically modified. *To go post haste* and *to go post fast* have the same sense; *hastily* and *fastly* have a same meaning, and so have *don't go so hastily* and *don't go so fast*; what difference is there between *you eat too fast* and *you eat too hastily*? JOHNSON says, *fast* in the above sense is grounded in the Welsh *ffest*!!

TO WRITE.

I suspect, is from the Dutch *vrijten*, *wrijten*; q. e. to turn, as is done on the lathe, that is, by turning backwards and forwards [to and fro, up and down] in Latin *tornare*, to form or fashion by turning or twisting to and fro, which is what is done when we write; and metaphorically also when we compose [handle] a subject in the mind. When we write, we form, or shape, by turning the instrument we use for the purpose, up and down; when we frame or meditate a subject matter for use, we turn it backwards and forwards in our mind, and so form or shape it for production. *A new turn of thought*, is a new cast or form of thought. *He turned it in his mind*, is he fashioned it [shaped it] *in his* mind. *It is written in the heart of man*, it *is characteered* [shaped, formed] *in the heart of man*, *subaudito*, by the hand of nature.

"About it, and write happy when thou'st done."
SHAKESPEARE.

Set about it, and when you have done it, *form* the thought in your mind you are happy in having done it. So that *to write* and *to turn*, in the sense of to shape or form by to and fro motion, are in the ground synonymous terms in use. *Wriften*, to writhe, to turn, to twist, to distort, springs from the elder *wre-en*, *wre en*, *wrifen*, to depart from the straight [due, natural] line, as is done when it is turned. Hence our old to *wrie*, and our present *awry* and *wry*.

"This day' is honour, and the heaven' is eye,
This night' is fire, all this shape I the same,
Thus westrin, and downward for to write*."
CHAUCER.

A wry face, is a face distorted from its natural lineament. BILLDERDIJK grounds the Dutch *schrijven* [to write], the source of the Latin *scribere*, in *rijven*, to scratch, to scrape, to tear, *to rive*; and the old mode of writing was by scratching [making incisions] upon a suitable substance. A far more ancient term in Dutch for *schrijven* is *prijven*, and from the same source. From *schrijven* we have our term *scrivener*, and probably our old *write*, as writing.

"I trow it were too long you to tary
If I told you of every scrire and bond†
By which she was scorned in all his lond."
CHAUCER.

Obs. I have little doubt our old *to schrive* and *schriven*, in the import of to confess, as well as *schrift* [confession] are connected with the above *rijven*, in the sense of to open [to tear open, to open compunctively] the heart or mind; and are possibly the contraction of *schea rijven*; q. e. *to*

* *To depart from its upward point*, to go downwards *from its utmost pitch* [highest point].

† *As the Dutch bond*, volume of a book or writing.

open at once, to open off hand; if the word is not simply as *verbijsen*, in the sense of to deafen, to display, and still from the same root. Our *to rive*, the Dutch *rijsen*, makes *rove* in the preterite, and *to schrive*, *schrove*. *It rove his heart*, it forced his heart to open [rove asunder]; *he shrove him*, he forced his heart to open to confess, to say all it felt or knew]. From the same *wrijten*, as above explained, we have our verbs *to writhe* and *to wreath*, to twist, to interweave [intertwist].

TO DAUNT.

To put out of countenance, to abash, to intimidate, to dispirit, to dishearten. In an opposite sense, we say, *to put a bold face on*; *to put a bold countenance on*; *to face it*; *to keep one's countenance*; *to countenance a person* [*an affair*]. *To daunt*, q. d. *the countenance* [the look put on] *at an end*; the face assumed for the purpose in view is upset, the bold look for the occasion has disappeared, implying the resolute appearance made up by the person in question for the purpose in view is done away with by his opponent; is defeated by him. We say, *to put a man out of countenance*, in the sense of to take away his assumed [made up] appearance, and so to get the better of him. *To out face a person*, is to get the better of him in the affair in question. Johnson and others derive the term from the French *dompter*, *dompter*, the Latin *domitare*, *domare*, to vanquish, to overcome, to subdue, which is referred to the Greek Δαμάω of the same sense. But *to daunt* has a far more restricted import. We can't say *to daunt by battle or war*, in the sense of to subdue by battle or war; but *prœlio* [*bello*] *domitare* is sound Latin. *Credite hoc gentes eadem prœlio domitas esse, quas victas sunt!* While *to daunt* implies a little more than to put out of countenance, to confound, to intimidate, to cause to lose the appearance of spirit and composure, to

discompose. We say they were *daunted* by his presence, in the sense of abashed, confounded. *Daunte, gedaunte*, face put on, countenance, made up appearance; from *gedaen*, the past participle of *doen*, to do, to make, to dispose. *Gedaunte des aensiehts*, is the countenance [appearance] put on [made up].

"*Fortune*, whose name in arms through Europe rings,
And fills all *mouths* with envy or with praise,
And all her jealous *monarchs* with amaze
And rumours loud, which *daunt* remotest Kings."
MILTON.

"Where the rude axe, with heaviest stroke,
Was never heard the nymphs to *daunt*,
Or fright them from their hallowed haunt."—IDEM.

"Some presences *daunt* and discourage us, when others raise us to a brisk assurance."
OSBORNE.

"Grow great by your example, and *put on*
The *dauntless* spirit of resolution."
SHAKESPEARE.

ONE. *Toe daunte*, travestying into the form of a verb, has obtained the use of one, as in numerous other instances in our present language. Originally a phrase consisting of a preposition and a noun substantive; and sounding as we pronounce *to daunt*. *Toe*, shut up, closed, completely finished [ended, over.]

TO TAUNT.

To reproach, to use biting words towards, to say bitter or provoking things to, to throw in the teeth. *Tunden*; q. v. *to attack by reproachful language*, to begin by saying bitter things to; formed from *tande*, teeth [in German *zahn*], and thus metaphorically *to bite*, or to use the teeth to; and we say *biting language* for provoking language; and *backbiter* for one who reproaches without cause; one who abuses indiscriminately. We say, he began to show *his teeth*, in the sense of, he began to be spiteful *angry*, to use bitter words], to quarrel. Tund.

tooth, is as *ta-end*, from *ta-en*, the primordial of the verb *ta-eren*, now *tarnen*, to tear, in German *zerren*; that *tand* [tooth] is as that which tears [pulls] to pieces. The substantive *taunt* is as *tande*, the participle present of the verb. MINSHEW is right in regard to the verb *to taunt*, and JOHNSON has perceived him to be so. The French *tancer*, to reproach, to taunt, is the same verb.

TURBOT.

Tarbot; in the same sense; but properly *torboth*; q. e. *doornboth*, the prickly-skinned flat-fish; that is, prickly in regard to the spine-like scales seen on the back of the fish, and which the Jews have not yet decided to be scales or not, in reference to the fish coming into the category of those permitted or forbidden to be eaten according to a rule of their persuasion. *Doorn*, thorn, prickle. *Both*, *bot*, as the ellipsis of *bot-visch*, flat-fish, flounder. *Doorn*, *deurn*, *doorne*, whence our *thorn* is the root-word of *tarenen*, now *tarnen*, *tornen*, and itself the contraction of *taring*, *taarning* [tearing]. Hence the Latin *tornus*, the turning machine or lathe, that which shaves, cuts, tears away the portion intended to be taken off by it, and *tornare*, to turn, to cut [tear] into shape, into the form intended. Hence also our *to turn*, as to cut or shape by the lathe.

A PAIR OF TONGS.

As in the terms *a pair of tongs* [sugar-tongs, smith's tongs, fire-tongs]. *Er by er af togen's*; q. e. *there by there is drawn out or from*, by that mean the thing in question is taken from [drawn from or out]; and thus implying the instrument by which things are taken up, or hold of, to be removed. *A pair of* tongs, like a pair of bellows [already explained], in relation to a single instru-

ment, is, in the literal sense, a solecism and absurd nonsense, and thus, an evident travesty or disguise of some lost form of words; for language admits of neither word or phrase which is not grounded in common sense and logically true. *Tongen, getongen*, drawn, as the past participle of *tijen*, to draw; 's, is, is; and *tongen's* sounds *tongs*. *The tongs* and *tongs* are familiar abbreviation of the above phrase; which is represented in Dutch by the equivalent *tang* [pincers, forceps, fire tongs, fire holder, fire taker], and no other than a contracted participle of the pronominal *ta-en*, in the sense of *to lay hold of*, whence our antiquated *tane* [now *taken*]. *Tong*, as part of a buckle [sometimes spelt *tongue*], is evidently of this stock, in the sense of that which holds in, takes hold of [the latch]. *Er by er*, there by that, and, *b* and *p* interchanging, sounds *a pair*

> "So thoughtin I the soon blive
> That wendless answere in no tow
> Was TANE* for obligation.
> So called surely in no wise
> Amongst them that called ben wise." CHAUCER.

> "Their hilts were burnish'd gold, and handle strong
> Of mother pearl, and buckled with a golden tong."
> SPENSER.

> "Get a pair of tongs like a smith's tongs, stronger and toothed." MORTIMER.

> "Another did the dying brands repair
> With iron *tongs*, and sprinkled off the same
> With liquid waves." SPENSER.

Obs. - *A pair of pincers* is formed in the same way, *pincers* being as *pinsaer* or 's, q. v. *pinching* [a holding, gripping] *there is*, *pinsae* as the participle present of *pinsaen*, to pinch, to nip.

> "No where so busy a man as he there was,
> And yet he seemed busier than he was.

* Taken

> In terme had he case and domes all,
> That fro the time of King William were fall,
> Therefore he couth endite, and make a thing;
> There couth no wight pinchen* at his writing,
> And every statute couth he plaine by rote.—CHAUCER.

BRICK.

In the usual sense of that term. In Dutch *bricke*, *brijcke*, in French *brique*. The ellipsis of the Dutch words *bruijcke-aerde*; q. e. *earth used for manufacturing*, as distinguished from that which is unsuited for such purpose; in the same way that in a special import *potaarde* means earth fit for pottery, and *volaarde*, fuller's earth. BRICK, as *brick earth*, would then be in the general meaning of earth fit for the manufacturer, and thus as a peculiar quality of earth. *To make brick* is to make use of the earth suitable for manufactory, fit to be worked up into form, fit for shaping, and such is brick-earth. *A brick of bread*, as a smaller loaf, one to be used at one meal, is as the current or usual form in which bread is used, a single using of bread. The French *brique de savon*, as a bar of soap, is as the current or usual form in which that article is disposed of for general use by the manufacturer. BAT, in BRICK-BAT, is as *beet* in the sense of *a bit*, a piece, a portion. *Bruijcke* [use, a using]. *Aerde* [earth].

OBS. *Brick* is also used in a collective or aggregate import; we say, that it is a *brick house*, or *a house of brick*, q. e. a house of *brick-earth*; in the same way as we say *a stone-house*, or *a house of stone*; q. e. a house of the material called *stone*. *A house of bricks* and *a house of stones* are not either usual or sound expressions, though perhaps intelligible. We say, *to brick up* a window, in the import of to fill its space by bricks or brick material. *Bricke* had also, in Dutch, the meaning of an

* Lay hold of, touch, find fault with.

earthen plate, or trencher, to eat off; but is now obsolete, in both meanings, in that language. That the *uy* changes, in the present form of the Dutch, into *i* with us, is seen in the word *bruyd*, with us *bride*, in German *braut*, where *brauch* is as *bruyck*. Junius says the word is as the Dutch *buck*, and thus gives an unexplained tit for tat, which leaves the matter as it was. Menage derives the term from the Latin *imbrex*, a gutter tile!

A WEDDING.

As the covert expression for an emptying of the necessary or house of office. A term very generally understood, but now seldom used. The ceremony is marked by the customary toast of a shoulder of mutton for the assistants; and the term for it had its rise, I have no doubt, at a period when the word *bride* lived with us, as it still does in the shape of *bruyd* with the Dutch, the sense of a collection of decomposed matter [such as forms the contents of a necessary] as well as that of *a new-married female*. *Bruyd leider* [bride-leader] is still a Dutch phrase both for *a nightman* or emptier of the house of office, and for a *bridegroom*, as he who takes away the *bride*. *Bruyd* [bride] is as the participle past of *bri en*, *brui en*, to break up [to decompose, to deface], and so applicable to the female, whose maiden state is defaced [broke up] by the act of marriage, as well as to the substance used for food, which is defaced and broken up by mastication and digestion into another state or consistence. Our *to bruise*, *to bray* [to pound], as well as the French *bru* [daughter in law] all belong to this theme].

FEME COVERT.

A married woman, now used only in legal or *technical* language. *Feme*, *femme*, or woman, has been explained in Vol. 1. p. 241 2; and covert is

as the French *couverte*, from *couver*, to sit upon, to brood, to hatch, to produce, and derived from the Dutch *koven*, *kuiven*, *kuwen*, to cover, whence also the French *cofre*, the Dutch *koffer*, and our *coffer*, as that which covers by containing; and also the word *cover*, as a shelter, or concealment for game or wild animals. *Couver* [to brood] is to bring the eggs which are brooded or covered into life, to turn them into young fowls, chickens, &c.; and thus to change or alter their state of being [constituency]; *a feme covert*, is, I suspect, as a female changed from her *maiden state* into that of *the married one*, and thus belonging to a different state of her sex. We say *to cover a bet*, in the sense of to make it a bet, as we do when we put down the equivalent pledge. *To cover a mare*, is to make it a mother, to change it from a filley, or from an unimpregnated state into a mare with foal; for *mare* is the French *mère*, the Italian *madre*, the Latin *mater* [mother]. The French *couvrir* belongs here, and so does their *coiffer*, as well as many other terms in various languages. Of the source of *kuiven*—in another page. Our term *cove* [harbour, shelter] is of this stock.

> "In her failed nothing that I coud gesse,
> One wise nor othir, privie nor aperte,
> A garison she was of godelinesse,
> To make a frontier for a lovir's herte,
> Right yong and freshe, *a woman* full* COVERTE,
> Assurid well of porte, and eke of chere."
>
> CHAUCER.

BUT.

As the bifarious part of speech, now conjunctive, then disjunctive, has attracted the attention of LOCKE, who imputes various shades of meaning to it, which he specifies by examples of their use;

* See VOL. I. p. 231., at BELDAM, for the etymology of *woman*.

but comes to no conclusion in regard to the ground of such distant discrepancies in a same word. HORNE TOOKE, in his DIVERSIONS OF PURLEY has employed many quarto pages on the word, to account for what to LOCKE seemed unaccountable, and divides the word into *but* and *bot*; the one as grounded in the Anglo-Saxon *butan* [the Dutch *buiten*], *without*, *be out*; and the other in the Anglo-Saxon *boton* [the Dutch *boeten*], to better, of which he extends the sense, into that of *to add to*; and thus concludes that *but* is as *be out* or *without*, and *bot*, as *superadd*, *add to*; the first constituting the disjunctive, the other the conjunctive part of speech. In so far as he reduces the term to only two meanings and no more, he is right; but in supposing *but* and *bot* to be groundedly distinct words, wrong.

> "And seide, sire * if he might have grace
> To have Constance within a little space,
> *He* ne's not † *dede*; and chargid them to hie
> To shapen for his life some remedy." CHAUCER.

The term, both in the shape of *but* and of *bot*, is evidently a same word; and, I suspect, as the imperative of the Gothic *buan*, *puan* [*bu-en*, *bu-en*] to put, to place [the ground of the Dutch *bouwen*, to build]; and in its meaning necessarily including the fact of both *taking away* and of *taking to*; for how else can you place? If you take a thing to place it elsewhere, you both take it from, and take or add it to. If you place it from the holding of you hand, you remove it from your hand and add it to another place. And it is this necessarily inherent antagonist import which has infused the antagonist meanings of the term viz., *take from* and *take to*. There is no position in which this *word is ever* put, where one of those two meanings

* *Except.* † Except; he was not, except, as dead.

will not supply the sense required. The antiquated and unclassic Latin *puta* [*suppose*, let it be] corresponding with the conjunctive use of *but*, is as the imperative of *putare* [*to suppose*] used adverbially, and probably also grounded in the above *puan*. But *putare* has not only the import of *to suppose*, *to put*, *to take for granted*, but also of, *to cut off*, *to take away*, *to remove*, *to amputate*; though I am not aware that *puta*, the adverb, ever had both the disjunctive and conjunctive sense of our *but* or *bot*; yet the verb to which it belongs certainly had. The Italian *buttare*, *to throw away*, *to eject*, *to reject*, and so to take away, belongs here. I have no doubt the antagonist imports of *putare*, similar to those of our *but*, arise from the word being grounded in the same primæval northern verb *puan*, in the imperative *put*. At all events, it is clear HORNE TOOKE's double source from a preposition, meaning *without*, and a verb meaning *to better*, is sheer fancy; and his assumption of *bot* and *but* being different words entirely erroneous. CHAUCER uses them in numerous places indifferently for a same word; a fact easily ascertained by any one who may think it worth the while to consult the works of that author.

TONGUE.

Formerly spelt *tong* by us; the Dutch *tong*, in a same sense; a word, as observed by BULLOKARIUS, full of significance, expressing the regular working of that organ from the tip to the root, when uttered, and thus a practical exemplification of the extent of the faculty allotted to it by nature, and carrying within itself a true ground of its adoption in language, as the name of that which is intended by it. The Greek γλῶττα [tongue] does the same, when pronounced, but in a reversed manner, that is, from the root to the tip. We say of a candid ingenuous

person, one of a natural, and thus genuine, or sincere disposition, *his heart is in* [on] *his tongue*, and imply his *tongue* expresses his nature [disposition; all that he is]. The word which with the Turks means *tongue*, with the Persians means *heart*. *Toyen*, to show, sounds *tongue*.

TO TOY.

For persons of opposite sexes to play with or handle each other in an amorous manner, to take reciprocal liberties demonstrative of wantonness, to romp together. *Stoeyen*: q. e. *to wanton*, to romp, *lascivire*; whence *stoygh*, *lascivious*, petulant, and *stoyenstere*, a romping wanton girl. The word seems grounded in *toy*, *tooi*, a toy, a play thing, a jewel [whence *toyen*, to make a play thing of, to dress up, to ornament], and to be as *toyen* prefixed by the privative or undoing *s*, and thus as to spoil, disorder, undo the one, or thing in question, by what is done by the act intended by the term; to undo the dress or ornaments of the person. With us, in the course of use, the prefix has been dropped. The thema or primordial verb is *to-en*, in the sense of *to show*, to place near to, whence *toyen*, *toughen*, *tonnen*, to show, to exhibit, to make an appearance. So that *to toy* is as to disorder or undo the attire by handling [playing, romping together]. In the etymology of this verb JOHNSON has come nearer the mark than usual; although the one he gives will not explain how the term has acquired its meaning.

SHIRT.

[Formerly spelt *sherte*]: the same word with the Dutch *schorte*: q. e. *a linen garment* [frock, apron], grounded in the primordial *scho-en*, to enclose, to envelope, to cover, to sheath, whence also the *Dutch schors*, *schorse*, bark, the French *écorce*, and the Latin *cortex*; and also schor, schorre, pro

perly *schorring*, and our *shore*, in the phrases *sea-shore*, *river-shore*, *&c.*, as that which covers the marginal land of the water. Hence the verb *to shirt* has the general import of *to cover*. HORNE TOOKE derives *shirt* from the Anglo-Saxon *sciran* [the Dutch *scheren*] to cut, to sheer; a sense which would apply better to a new-shaved face than to *a shirt*.

"Where be then, the gay robes, the soft shetes, and the smal SHERTES."—CHAUCER.

SHORE.

In the import of prop, stay, lean-to, support; *schoor* [*schoore*] in the same sense, and founded in *scko-en*, in the meaning of to take up, to support, and the root of *schooren schorren*, to take on the back, and so to carry or support; in the language of the common people *sjorren*, now used in the sense of to drag or draw, and is properly as the contraction of *sjow-eren*, a frequentative of *sjouwen*, to labour hard, to work hard, *fatiguer*, harmonizing with the French *suer*.

SLEEP.

Spelt by CHAUCER *slepe* and *sclope*; in Dutch *slaap*, grounded in the thema *la* as that of *laxness* [*looseness*] as well as that of *length*; whence, in both the above directions of sense, the Latin *lingua*, the French *langue*, and Spanish *lengua*, as well as the terms *langage* and *language*; the utterance of the syllable *la* being, as far as may be, a natural mean of bringing the *tongue* [*lingua*] to view, and thus demonstrating the length as well as pliability or laxity of that organ when uttering the term *lingua*. Limited to the second direction of its import, viz. that of *laxity*, the thema *la*, is the ground of the Dutch *laf* [flaccid, vapid], *lappen* [to *lap*, *lambere*], and by prefacing the word by the reinforcing *s* [not to be confounded with the privative

or negative *s*, also of the term *slap* [languid, relaxed, slack], and which word is as *la ip*; and no other than the thema *la* with the dilating terminal *ip* [our *ish*] of which the letters *f* and *p*, in the largest portion of the Dutch substantives terminating in those letters, are the representative contractions. In this way *slaap* comes by the import both of the relaxation, as well as of the intermitting stretching which precedes and attends upon *sleep*. But as *sleep* implies enduring relaxation from the waking state, that import is introduced into the term *slap* by doubling the broad *a*, as is done in the lettering of *slaap*, as a sign of lengthening or continuance, while the original *slap* retains its single import of lax [slack] without any reference to duration. *Slaap* in German becomes *schlaf*, in Anglo-Saxon *schlap*. In Bas-Breton *mori* is *to sleep*. *Slapgrave* is an Anglo-Saxon term for *grave*, as the place in which the body dissolves, loosens, falls to pieces. A *slap* is a blow with the unclenched [relaxed] hand, and belongs here.

"The riche folke that embrace and knitte all ther herte to tresor of this worlde, shall stere* *to the* resurrection *of deth*, and nothing no shall they finde in ther houdes of al ther tresor." CHAUCER.

"Now of Kitt Taputer, and of his paramour,
And the hostelor of the house that sit in Kittis bour†.
When they had eto and drink right in the same place,
Kitt begun to rendit out all thing as it was:
The wowling of the pardoner, and his cost also,
And how he hopid for to lygg‡ al nyght wyth his also,
That thereof he shall be sikir as of Godd' is pope.

* Shall dissolve, or the dissolution consequent to the body from death.

† Chamber, room; and *bour* is as the shortened *arbour*, or *harbour*, as a place of shelter, and thus an abode to live in for shelter, formerly spelt *herbi*, *herbere*, and the same word *with Dutch herbergh*, hospitium, as will be explained elsewhere.

‡ *Lie*; *liggen* [to lie] in Dutch.

And sodeynly kissed her paramour, and seyd, we shal sclope*
Togidir hul by hul, as we have many a nyght,
And yf he com and make noyse, I prey you dub him knyght." CHAUCER.

A BUNTER.

A common prostitute, a street walker, a female who by choice or distress gains a disgraceful livelihood. *Er bij hoon teer;* q. e. *in that case the means of living are obtained by infamy*, in this instance disgrace is that which gives the maintenance. *Teer, teere*, as the participle present of *teeren*, to expend, to pay the expense of, to make consumption of, to find the means of living [going on]. *Hoon, hone*, infamy, dishonour. JOHNSON says *bunter* is a cant term for a female who lives by picking up rags; but the term is no cant term; and one belonging to our language into which it has come, by a travesty of the original form carrying the true sense, into one of an analogous sound and import. The female who honestly gains her living by collecting rags, is no more entitled to the derogatory appellation of *a bunter*, than the one to whom providence has supplied other means of living. *Bij hoon teer*, sounds *bunter*.

A BOX.

As in the expression *a box on the ear. Er boke's;* q. e. *there is a beating*, there is a blow [a thump]. *Boke, booke*, as the participle present of *boken, booken*, to beat, to beat linnen, as was formerly done in washing or cleansing it, and the same word with our old *to buck*, in the import of to wash cloaths by beating, as was then the customary mode. From the travestied form of the noun we have made the verb *to box*, in the sense of to fight by blows of the fist, by thumping, by thumps.

* Sleep; in *sclope* may be perceived the broad sound of the original *slaap*.

"For the sake o' th' car the prince gave you, he gave it like a rude prince."—SHAKSPEARE.

"Here is a basket, he may creep in here, and throw foul linen upon him, as if it were going to bearing." Ibid.

TO PLOUGH.

The Dutch *ploeghen* in the same sense, from *ploegh*, *ploeg*, [plough] as *ik ploege*, *ik ploge*, the imperfect tense of *ploeghen*, *ploegen*, to perform, to use, to have the custom to do, *solere*; and the Dutch of former days used the phrases, *de land ploegen* and *de land eeren*, in a same sense, the former implying literally to use the land, as nature intended, for the benefit of man, and the latter to cultivate the land, to give worth [estimation] to the land, to do honour to it, to give additional ornament to it. *Eeren*, means to cultivate [whence the Latin *arare*] and also *to do honour to*, and then the source of the Latin *ara* [altar] as that by which honour is shown to the deity. and the Latin, like the Dutch, has the verb *colere*, in the sense of *to till* [cultivate], and likewise of that of *to worship* [do honour to]; *colere terram*, to till the earth, *colere deos*, to worship the Gods. We say *to plough the main*, in the import of to navigate the ocean, in the literal sense of *to plough*, that is, to make use of, and thus as *ploegen* [*ik ploge*] as above explained; not, as JOHNSON supposes, in the sense of to divide in furrows, for that would be in a metaphorical direction of sense. The Latins say *arare campum*, and *arare æquor*, in a same direction of sense, and not metaphorically, but groundedly in point of sound meaning; *arare* being as the Dutch *eeren*. *Ploeghen*, *ploegen* [*ik ploge*, in preterite tense] is grounded in *pleen*, *plejen* [also *plyen*, *plien*], to do, to act, to perform, whence our *to play* and *to ply*, the French *plier*, the Latin plicare, and the Dutch *plooi* [*plat*, plea] the root of plooien [to fold, to plait, and thus as to act by the simplest form of

doing]; the Dutch *pleyten to plead*, and the French *plaider*, belong here, in the import of *agere causam*, to work the affair, to turn the thing to and fro, to make the most of the case. Hence also our *to play*. *To play the hypocrite*, is, to act [perform, do] the part of a hypocrite; and we use the terms *actor*, *performer*, *player*, all in the same import. *To ply*, is to make use of, to act with. *To employ*, and the French *emploi* are evident stocks of this root. *To play a trick*, is to act, to use, to perform a trick. *A play*, is a performance, an acting. *To play the fiddle*, is to use the fiddle. *To play the devil*, is to act the devil. CHAUCER spells to play, *to pley* and *to plei*, and *to playe*, indifferently.

> "We may wel makin chere and gode visage,
> And drivin forth the world, as it may be,
> And kepin our estate in privite
> Till we be dede, or else that we PLAYE*
> A pilgrimage, or gone out of the way." CHAUCER
>
> "Lo, sir, my name is Idilnesse,
> So cleping men me, more and lesse,
> Full mightie and full riche am I,
> And that of one thing namly,
> For I intending to nothing,
> But to my joie, and to my PLAYING†,
> As for to kembe and tresse me." IDEM.
>
> ——————"So have I ronne
> Lo nece mine se ye not how, I swete?
> I n'ot whethir ye the more thanke me conne,
> Be ye not ware how that false Poliphete
> Iron about eftsonis for TO PLEIE‡,
> And bringing advocacies newe?" IDEM.
>
> "When Machyn had yherd al Geffrey' is tale,
> He rose of bench sodenly, with color wan and pale,
> And seyd unto Beryn: Sir, ageyn The
> I woll PLEIE no more; for it wer gret pete
> To combir you with actions." IDEM.

* Perform a pilgrimage.

† Performance, the doing of that which I like to do, and is, we may say, the doing of nothing.

‡ To plead, as the Dutch pleyten above explained, and in the same sense. Agere suam causam.

ONE. *Plight* is the same word with the Du *plicht*, *plaqt*, duty, obligation, pledge, as will explained in some other article.

FIELD.

The Dutch *veld*, *valdt*, as the participle past *vellen*, to fall, to level, to cut down, and to rem inequalities, and *field* is properly an even, flat, pl place, a place without wood, trees, or buildings.

> "Men mate in secular clothes so
> Flourishin holy religioun,
> Full many a sainct in ryalm and town,
> With many a virgine glorious,
> Devote, and full religious
> Han died, that commin clothe ale beren,
> Yet sainctes nethelesse thai weren." CHAU

TWIG.

The Dutch *twijg*, from *twie-en*, which is as *wie* to wave, to turn to and fro; the reinforcing *t* be prefixed to the root verb. The word is as *twie* From *wie-en*, in the sense of to turn, comes *w* [wheel], which is as *ga-wie-el*, turner. T German *zweig*, branch, is formed from *zwei* *swa aien*, to sway about, to spread about, and t analogously to *twijg* in Dutch. *To hop the tu* in the sense of *to die*, to be off for the other wo is as, *toe ho'p tije te wieg*; q. e. *to go above*, *t to quiet*; to go to heaven, is as going to o cradle; *in cœlo quies*. *Ho*, *hoo*, *hough*, high, abo *Op*, *'p*, up. *Tije*, as the third person poten mood of *tijen*, to advance, to proceed. *Wieg* *wieg*, cradle; a trope for rest.

ONION.

The French *oignon*, travestied by the Du *into ajuin*; but grounded in use of that lang *now uien* in the same sense; and which is o

nutive of *o* [eu] as that which is round, in Dutch *bol*. *Oignon*, means a bulb, and thus the root of any bulbous plant in general.

A HAND-GALLOP.

On a gallop, at a pace faster than a walk. *Er aan d' geloope*; q. e. *there, on the run* [*fast pace*]; what we see there is on the galop [on the run]. Our *gallop* is as the French *galop* in the same sense, travestied from the Dutch *geloop* [a running] from *loepen*, to go on by bounds or jumps, to run, whence our *to leap*. The Dutch have received their own word back in the form of *galoppen* or *galoppeeren* [to gallop]. The German makes *gelaufe of geloope*. *To gallop* is to run, or go fast, in an indefinite sense.

> "The golden sun
> GALLOPS the zodiack in his glitt'ring coach."
> SHAKSPEARE.

> "Whom doth time GALLOP withal?
> With a thief to the gallows." IBID.

"He who fair and softly goes steadily forward, in a course that points right, will sooner be at his journey's end, than he that runs after every one he meets, though he GALLOP all day full speed."—LOCKE.

OBS. Aspirate *aan* [on] and *aan d'*, sounds *hand*. *D'*, *de*, our particle *the*.

A SAUCE-BOX.

A forward talkative pert person, one who is never at a loss for a sharp retort to what has been said to him by another. *Er saê 's bije oock's*; q. e. *there is talk, and the bee also* [besides]; you will find not only talk [saws] enough, but a sting with them; you will not only have words but stinging ones into the bargain. *Saê*, as the abbreviation of *saeghe*, *zaage*, whence our saw, in the sense of a sentence, saying, maxim. The word is

grounded in *seggheen*, *seggen* [to say]. *Bie*, *bije*, *bee*, as a stinging insect. *Oock*, also, besides. *S*, *s*, *m*.

"His weapons holy saws of sacred writ." SHAKESPEARE.

"The foolish old poet says that the souls of some women are made of sea-water: this has encouraged my sweetheart to be witty upon me." — APPRIEW.

A CHATTER-BOX.

One with a flux of words, an obstreperous talker, an incessant gabbler. *Er schie jet ter bij oock's*; q. e. *there you are sure to have something more* [*something in addition*]; in him you will always find he has something more to say: you may be sure, with him, never to have the last word. *Schie*, *schielych*, soon, quickly, instantly. *Jet*, something. *Ter bij oocks*; also ready, at hand. *To chatter*, in the direct sense of that verb, is the frequentative form of *to chat*; and *to chat* is, I suspect, the old Dutch *quetten*, *queeden* [to speak, to say, to talk [whence our obsolete *quoth*] the frequentative of which is *quetteren*, *kwetteren* [to chatter]; to which source belongs also the Anglo-Saxon *cwethan*, *cwethan*, in the same sense as *quetten* above explained. *Schie jet ter* sounds *chatter*. *Bij*, *by*, by, near, at hand; *ter*, to, in addition, into the bargain.

A THIEF.

Er by rauhe: q. e. *thereby a fraud* [*theft*]. by what is done a prey [plunder] has been made; by that a knavish [roguish] act is done. *Rauhe*, as the participle present of the Gothic *rauban*, the German *rauben*, to rob, to thieve, to defraud, and the same word with the Dutch *rauwen*, *rauwen*, in the like sense; which last term is grounded in *rauw* [rough], and is thus as *rauwen*, *rauwen*, *rauwen*, to unroughen, to make smooth, to take off, to shave, to plane, to

rasp; and to rob is to take away, to make bare, strip, in the same form of language as we say *to pe* for *to unpeel*, &c. &c. *Rijven*, *wrijven*, and German *reiben*, and our *to rub*, are one word; a evidently connected with *rooven*, to take away, remove. *To bribe* has been formed from the no which is the travesty of a former phrase or sente resounding into the shape of a single word. *Brib* is as the German *rauberij*, in Dutch *rooverije*; q robbery, villainy, larceny, theft [corrupt, wic act], a fraudulent transaction. JOHNSON fetc the term out of the French *bribe*, a now little-u popular term for piece of bread, lunch of bre in the plural, scraps and fragments reserved by servants of a household to give to beggars; i in the expression *des bribes de Latin*, it me scraps, bits, stolen pieces; a word evidently c nected with the Spanish *briba*, sham-begging, fr dulent begging, and *bribar*, to play the beggar vagabond by way of trade; and also with Italian *birba*, a rogue, a vagabond. But I do see how our *bribe*, and *to bribe*, in the sense t are used in with us, can come out of either French or Spanish words, either in sound or sen but can more easily conceive the French term tc grounded in *bij raube*, as above explained. Ou *bereave*, formerly *to reve*, is evidently of this stc

"There was a law made by the Romans against the BRIB and extortions of the Governours of Provinces: before, Cicero, the Governours did BRIBE and extort as much as sufficient for themselves; but now they BRIBE and extor much as may be enough not only for themselves, but Judges, Jurors, and Magistrates."—BACON.

To give a bribe, is to give that which depr of his right the one to whom it duly belongs, *to t a bribe*, is to participate n playing the thief *robber*.

OBS.—In all cases where the verb is used contrary sense to that which its form implies, w

peel, when we really mean *to unpeel*, *to shell* for to *unshell*, *to rind* for to *unrind*, *to head* for to *behead*, *&c. &c.*, it is, I have always found, so used only where the word can have no other import without making nonsense, and thus by a logical *reductio ad absurdum*. *To peel* an orange cannot mean to put a peel to it, to *head a man* can never mean to put a head on him, *&c. &c.*

The Dutch *roove*, *rave*, *roef*, *rof*, *rave*, the French *rave*, the Latin *rapum* in the sense of radish, turnip root, as well as *raucus* and *rapio*, *to ravish*, and *raven*, as the bird which makes a rough [hoarse] croaking noise, are all of this same stock. *Radish* or *turnip* is as that which is carried off as the prize or prey of its green top or foliage.

WEEK.

In Dutch, *week*, *weke*, the Gothic *weka*, turn, a turn, and thus, *series*, *order*, as by turns, one turn of time regularly succeeding the other; regulated series of turns of periods. The word is groundedly as *we iq*, transient, passing quickly over, and thus as quickly following periods [turns] of time; and connected with the Latin *vices*, *invicem*, *&c.* Chaucer spells the word *wike*, which is still nearer to the original *weke*.

> "Cressida, which all these things sey,
> To tell in shorte, her liked al ifere,
> His person, his array, his lokes, his chere,
> His godely manir, and his gentilnesse,
> So well, that never sithe that she was borne,
> Ne hadde she such routh of his distresse,
> And howe so she has hard ben here beforne,
> To God hope I, she hath now caught a thorne,
> She shal not pul it out this woule wike,
> God sende her no such thorns on to pike."
>
> CHAUCER.

PEARL.

Pearl, *pearl*, *pearle*, as the French perle, but originating in the Dutch peerel, i. e. peerachtig *q. e. pear shaped*, shaped like a pear

"The true shape of the PEARL is a perfect round, but some of a considerable size are of the shape of *a pear*, and serve as ear-rings."—HILL.

NEST.

The Dutch *nest*, properly *genest*; q. e. binding, interweaving, knitting, bandage, from the primordial *ne-en*, to knit, to bind together. Hence the Latin *nere*, [to knit, to sew].

SACK.

As the sweet wine so greatly in favour with our forefathers, is the ellipsis of the Dutch *sak-wijn*, *sek-wijn*, and means *doorgesegen wijn*; q. e. wine that has been strained through a cloth bag made for that purpose. In former days all the best wines of Spain were boiled and then strained. *Sijghen*, *sacken*, is to sink down or through, to pass down, to strain through.

WATER.

The Dutch *waeter*, *water*, and grounded in *wa-en* [to flow] the same word with *a-en*, the aspirate *w* being prefixed. *A*, *ae*, *ahe*, is a primitive term for *water*; in Anglo Saxon *ea*, in Islandick *a* and *aa*, in Franco-teutonick *aha*, in Danish *aa*, in Swedish *ā*, in Persian *aw*, in Latin *aqua*, in Spanish *agua*, in French *eau*, formerly *eaue*, which is strictly *awe* for *aë*, by sinking the aspirate *w*. *A*, pronounced broadly, as it was formerly by us and now is in other languages, affords the most natural and perceptible sign of the continuous effusion of the breath and concomitant spread of the organs by which sound is emitted of any of the vowels, and is thus as the most natural token of flowing and spreading that can be exhibited by the means given us for the mutual communication of our *ideas* and intentions. The above a, by compressing the utterance, becomes e, formerly pronounced by us as we now do a in most words, and

as in other languages it still is, and then represents effusion and spread in a more subdued and equable form. *I*, pronounced formerly by us, as we now do the *e* in general, and is still done by the French and Italians, is the analogous representative of tenuity, sharpness, fineness; *o*, by utterance, gives the sense of fulness and inflation; *u* that of depression or compression, especially when succeeding the *o*. The Latin and Greek *aër*, ἀηρ, ἀερσα, and our *air*, evidently belong to the primordial *a*, in the view of indefinite fluidity.

A BILL.

As in the phrases, bill in parliament, bill of costs, bill in chancery, bill of fare, bill of mortality, &c. *Er bevel*; q. e. *there an order*, a recommendation, an announcing, a making known, an authority, a precept, a delegation, a commission; the context always specifying, of course, the act or thing to be done, recommended, ordered, announced. *A bill of fare*, is the announcement of the fare; *a bill of mortality*, the regulated making public [announcing] of deaths; *a bill in parliament*, is the recommending that which is to be done in parliament; *a tailor's bill*, is the notice from the tailor to be paid that which is stated to be owing him, and so on. The word has been derived by some from the modern Latin *bulla* [in modern Greek βουλλα or βουλα] brief, official order, and the source of the French *billiet*, Italian *viglietto*, and our *billet*, as its diminutive forms. But is not the modern *bulla*, the Dutch *bevel* with a latinly feminized termination? The Dutch *beuvel* and our *bill* are the same word; so are the French *bille*, our *ball* and *bowl*, the Latin *pila*, and the Dutch *bol*. The Dutch *euvel* and our *evil* and all are a same word. *But there is no end to analogous instances of dialectual transformations in regard to letter.*

"Her BYL* was made complaining in her gise,
That of her joye, her comfort, and gladnesse,
Was no suretie, for in no manir wise
She said therein no point of stablenesse,
Now yl, now wele, out of all sikirnesse,
Ful humbly desiring of her high grace
Sone to shewe her remedy in this case." CHAUCER.

"Her felawe made her BIL†, and thus she said,
In plaining wise, &c." IDEM.

"And with his blode he wrote that blissfull BILL‡
Upon the crosse as general acquitaunce
To every penitent in full cryaunce." IDEM.

"In her presence we kneled downe everychone
Presenting our BYLLIS§." IDEM.

"Tell me her name [quoth I] of Gentilnesse?
By my gode sothe [quoth she] Avisenesse.
That name [quoth I] for her is passing gode,
For every BYL and schedule she must se." IDEM.

"Go little BILL‖, go forth and hie The fast,
Recommende me and excuse me as you can." IDEM.

WEDLOCK.

[Marriage] I take to be as the Dutch, *wedloke;* q. e. *the pledge covered*, the engagement concluded, the promise fulfilled [locked, made fast]. *Wed*, pledge, pawn, deposit, and formerly in use with us in the same sense, but since spelt *bet*, as a pledge given by word or stake. *Luycken*, *loken*, to shut, to cover, to include, and so to conclude or close; and we say *he covered the bet*, and mean, he made it a bet, he closed his bargain, that is, he made it a bargain. From this verb we have our *to lock*. *Loke*, is as the participle present, and thus a confirming or making fast or secure. The Latin *vadare*, to pawn or pledge, to give security, is the same word with *wedden;* here also belong *vas*, *vadis*, and

* Petition, desire, prayer. † Petition.
‡ Recommendation, desire. § Petitions, prayers.
‖ Refers to a sonnet written in the form of petition to his mistress.

the French *gage* as *pledge*, through the modern used Latin *vadium*. *To wed*, is as *wedden*; q. e. *to give for a security*, and thus to secure the engagement, as is done by those who marry, a previous engagement being necessarily implied; and *wedding*, as marrying, is no other than the participle present of this *wedden*, as the giving the pledge, the gage; of which the giving the ring is the type; to put it on the finger is the outward sign of the engagement offered and accepted, and so confirmed. The Dutch have the expression *om wed*; q. e. for the pledge or bet, that which is contended for, strove for to be gained, as one striving against another; whence the subsequently formed *wedden* in the import of *to strive for the pledge*, to contend for the stake or deposit. *Lock*, in *wedlock*, has nothing to do with the Anglo Saxon term for *gift* as JOHNSON supposes. CHAUCER uses *wed*, *wedde*, for pawn, pledge.

> "He not wrothe, but let us laugh and playe,
> Ye shall my jolly body have to wedde*."
>
> CHAUCER.

WILL.

Choice, desire. In Dutch *wille*, *wil*, and the same word with *wel* [*bene*] now only used as an adverb; whence our *well* in the same sense; and is as that which accords with our desire [inclination]; but does not so much express that which is *good*, as that which concedes with our wish, that by which we are satisfied, that which is as we desire it should be. The ancient Dutch said *wale*, which is the same word with the German *wahl*, choice. *Walen*, is to turn, to veer, to turn towards, whence the German *wahlen*, to chuse, to elect; and *wil* is as the bending [turning, inclining] of the mind or soul to the object in question. *Wellust*, pleasure, *luxury*, *is as willust*, that is, willekeur, the choice

* For a pawn, pledge, stake, security

of the desire or will; and as we say the *will and pleasure; ter wellust van de baren*, is at the will and pleasure [at the mercy] of the waves. Is not *voluptas* the Latinized *wellust*? And *velle* [the infinitive of *volo*], the Dutch *willen, wellen*? We said formerly *woll* for *will* and *well*; and also had *to wale, to wail*, as the above German *wahlen*, to choose, from the Dutch *walen*, in the sense of to turn, and thus to turn the mind towards; we have now the phrase of *choice* wine for *favourite* wine.

> "This lepir loge take for thy godely boure,
> And for thy bed take now a bounche of *stro*,
> For WAILED* wine and metis thou had tho,
> Take moulid bred, pirate, and sidir soure."
>
> CHAUCER.

OBS. *Lust, lost*, pleasure, desire, inclination, delight, appetite, concupiscence, lewdness; and with which our word *lust* is the same, as well as our antiquated *list* in the sense of pleasure. From the thema *lo-en*, to burn, to be on fire, to be in a blaze, to wax warm. *To lust*, and *to list* were verbs formerly used by us in the sense of to will, to desire, to wish ardently, to burn for. The *list* in the adjective *listless* [without inclination, indifferent, will-less] is the same word as the Dutch *lust* above explained. So that *wellust*, is, as we say, *will and pleasure*.

> "Ye maie do with me what ye will
> Or save or spill†, and also slo;
> Fro you in no wise maie I go,
> My life, my death, is in your honde
> I maie not lust out of your bonde,
> Plaine at your LISTE‡ I yelde me,
> Hoping in hert, that sometime ye
> Comforte and ese shal to me sende."
>
> CHAUCER.

> "The angel of God hath me the trouth taught
> Which thou shalt sein, and thou wilt reney
> The idols, and be clene, or else naught.

* Choice. † Destroy; spillen, to waste, to consume.
‡ Pleasure.

Of the miracles of these crouns twey
St. Ambrose in his preface LUST* to sey,
Full solempnely this noble doctour dere
Commendith it, &c." CHAUCER.

Hence our old substantives *lustlyhedde*, in Dutch *stigheid* [pleasing disposition], amenity of man-r, and *lustinesse* [pleasure, amusement].

"And shortily, dere herte, and all my knight,
Hath glad and drawith you to LUSTINESSE†,
And I shall truely, with all my full might,
Your bitter tournin all to swetinesse,
If I be she, that maie do you gladnesse,
For every wo ye shall recover blisse,
And him in armis take, and gan him kisse." IBIDEM.

"This Hercules hath this Jason so preised,
That to the sunne he hath him up reised;
That halfe so true a man there n'as of love
Undir the cope of Heven that is above;
And he was wise, hardie, secrete, and riche,
Of these three poinis, there n'as none him liche,
Of fredome passid he, and LUSTINESSE‡
All the that livin, and all the ben dedde,
Therete so grete a gentillman was he." IBIDEM.

Formerly, we had also the adjective *lustie*, *lusty*, the sense of lustful, amorous, pleasurable, gay, yful, the same word with the Dutch *lustigh*, in a me sense; but which has become obsolete with us that meaning, and our more modern *lusty*, in e sense of stout, corpulent, fat, large, confounded th it in point of both meaning and source. or our *lusty*, in this last meaning has, in truth, thing to do with the Dutch *lustigh*, *lostigh*, the urce of our older *lustie*; and is the travesty of e Dutch *lastigh*, heavy, weighty, ponderous, rthensome, deriving from *last*, burthen, weight. attempting to refer these dissimilar meanings of

* Pleases, takes pleasure in.
† Amusement, pleasure, gaiety.
‡ Amenity of deportment [manner].

a same spelt word to a common source, our etymologists have been misled by form of spelling, and have lost sight of the trusty clue of *sound* sense.

> "I am mine owne woman well at ease:
> I thank it God, as aftir mine estate,
> Right yong, and stond untied in LUSTIE *lese**
> Withoutin jelousie, and soche debate,
> Shall no husbonde saine unto me checke mate."
>
> CHAUCER.

> "If LUSTY † love shall go in quest of beauty,
> Where shall he find it fairer than in Blanch?"
>
> SHAKSPEARE.

"Where there is so great a prevention of the ordinary time, it is the LUSTINESS ‡ *of* the child; but when it is less, it is some indisposition of the mother." BACON.

"Cappadocian slaves were famous for their LUSTINESS §, and being in good liking, were set up in stall to shew the good habit of their body, and made to play tricks before the buyers to shew their activity and strength." DRYDEN'S PERSIUS.

BIRTH.

In all the senses in which we use that word. *Bearte;* q. e. turn, course, event, incident, a successive turn, a stated event, that which falls to us as the allotted course or share in the regulation of events. *To give birth to a child,* is to afford a child the course allotted to him in the order of things; to give it the destined condition in the nature of things. *A birth,* as in the phrase, *he has got a good birth,* and meaning he has got a good place or position in life, is simply as a good *lot* or *turn* has befallen him, taken place in regard to him among the events of life. *A birth in a ship,* is as the place destined for the accommodation of any one; that which comes to the share of the person

* Pleasurable tie, hold of concupiscence, amorous attachment.

† Wanton. ‡ Largeness, bigness, size.

§ Size, stoutness.

in question, and might have been taken by or allotted to any other, and means no more than a position taken or allotted. *Beurte, gheburte, gheborte*, turn, contingency, accident, destined share, that which belongs to the varying and different state of things which compose a concurrent or regulated system; and hence, I suspect, the old Dutch *boort, boorte*, and the present *geboorte*, in the sense of *birth*. BILDERDIJK, however, gives a different source to the term *geboorte*, and makes it a verbal noun of *geboren* [born], the past participle of *baren, geboren*, to bring forth; or possibly as formed from *geboren* itself. From this *baren, baren*, we have evidently our old term *bairn* [child], and the Latin it's *parere, parire*, in the sense of to bring forth. So that in my view BURN, would be the past participle of *geburen, beuren*, to happen, and in BILDERDIJK's of *geboren, baren*, to bring forth, to produce, to display, to bring into view. In both cases the sense must be supplied by that which either the happening or else that which is brought forth, refers to when the word is used. But if BILDERDIJK is right, how is the term in his sense of it to be brought to bear upon *birth* as the place, position, situation in life of a person, in a relation to the place falling to him by way of room or abode in a ship? For that our term *birth* is the same word in all these relations, and from a same source, is not to be disputed. Probably, if duly and deeply traced, *geburen* and *geboren* may resolve into an identical thema. The one is *to produce*, the other *to happen*, and an event or happening, is a production, a bringing forth, a bringing to view or light.

"The seamen call a due or proper distance between ships lying at an anchor, or under sail, A BIRTH. Also the proper place allotted for the mess to put their chests, &c., is called the birth of that mess. Also a convenient place to moor a ship in is called A BIRTH." HARRIS.

A CATERPILLAR.

Er gat ter pelle er; q. e. *there a gut* [*gate, outlet*] *to peeling;* in this we see a door to the carrying off that which it peels away; that is, a gut for the purpose of passing the peel or skin of the leaves or plants it is formed to feed on. And what is *the caterpillar* in appearance but a gut, or channel, to the vegetable pellicle it devours? *Gat*, a gate, a passage, whence our term *gut*, as has been before explained. *Pelle*, as the participle present of *pellen*, to peel, to skin, to decorticate. MINSHEW and SKINNER combine the term of the French words *chatte peluse*, which they say is *a weasel;* and might as well have said *a whale!* JOHNSON thinks it must be as our word *cates* [dainties] and the French *piller* [to plunder], and thus by the help of two languages makes a sort of alderman of this raw-leaf-eating reptile.

STINGY.

Unbenevolent, unwilling to give, cold-hearted, narrowly tempered. *Er's t'inge je;* q. e. *in that one* [*there*] *it is always too confined*, with him it is ever in a too narrow state of mind, for ever a narrow-minded feeling; in whatever proceeds from him we can perceive him to be near [narrow-minded, close-fisted]. And we use the terms *near* and *narrow*, in the sense of *covetous*, *avaricious*, and thus in the sense of *stingy*, but through another form of word. *Enghe*, *eng*, *inghe*, narrow, confined. *'S*, *is*, is. *T'*, *te*, too, too much. *Je*, ever. *Er's t'inge je*, sounds *stingy*. JOHNSON offers neither source nor rationale for the term, but, *propriâ inscitiâ incensus* denounces it for "a low cant word," though he annexes a true and sound instance of its use in our language.

"*A* STINGY *narrow-hearted fellow that had a deal of choice fruit, had not the heart to touch it till it began to be rotten.*" —*L'*ESTRANGE.

A NIGGARD.

[Formerly spelt *nigarde*]; mean-spirited, low-minded; endowed by nature with a soul below the general standard allotted to the kind he belongs to; intellectually sordid; one that begrudges all he is obliged to do or employ himself in. *Er nijghe aerd;* q. e. *in this case nature has declined;* this is an instance where nature [for purposes to us unseen] has adopted a standard of soul below the general mark; here we have an instance where nature presents a model of the lower range of her works; this one belongs to the descending scale of nature instead of its ascending one, that in which stand the low-minded as contrasted with the high-minded; one better suited to the baser offices of existence than to the higher. *Nijghe* the participle present of *nijghen, neyghen,* to incline, to decline, to bend down, to sink down; and thus *a sinking down;* or it may be as the third person of the potential mood of that verb, and thus *sinks down, falls below;* the sense comes to the same in both cases. *Aerd,* nature, the regulated system of things. *A niggard* belongs to a low degree of the same scale of nature, of which *a blackguard* is as zero [see that term in Vol. I. p. 125] or the point below which she never descends; for *black* is as total extinction of light and so nothing left to see by. From *nigarde,* we had the old term *nigardie,* now *niggardliness;* in the sense of natural sordidness, intellectual baseness.

> "A wife ne should not say of her husbonde
> But all honour, as I can undirstonde,
> Save unto you, thus much stellin shall,
> As help me God, he is not worthe at all,
> In no degree, the value of a flie;
> But yet me grevith most his NIGARDIE." CHAUCER.

A TROLLOP.

A slovenly female, one negligent in her dress. *Er loye 'r al op;* q. e. *dressing* there all over [all

up]; careful attire at an end; all which respect dress entirely neglected; an end of all attention to proper attiring of the person. *Toye*, the participle present of *toyen*, to ornament, to attire, to adorn, to dress, to decorate. *Al op*, all over, all up, all at an end. *'R*, *er*, there, in that instance the one in question *Toye 'r al op*, sounds *trollop*.

FLAME.

In the usual sense; the Dutch *vlamme*, *vlam*, the contraction of *vla-ing*, the participle present of *vla-en*, in the sense of to vacillate, to vibrate, to fly about, to beat about, to wave to and fro as a *flame* in its ascent. *A blaze* is grounded in *blaze* [*blazen*] to blow, *to blast*; we say, a *roaring* fire and the wind *roars*, in the import of the noise made by each.

SHIP.

The Dutch *schip*; grounded in *scheppen*, to take in, to receive, to hold; whence also their *schep schap*, a safe, a place to hold or keep things. In some of the old Dutch writings *broodschip* means a bread basket used at meals or festivals, as that which holds [the holding] of the bread.

TO PRINT.

Printen, q. e. to press, to stamp, to impress, to indent, to coin, to imprint; grounded on the theme *pri*, whence *prism*, a dagger [also an awl] as the contraction of *pri-ing*, penetrating, piercing; as well as *prick*, a thorn, a point. The Dutch term for *to print*, in the sense of to print a book, &c. is *drucken* [*druhken*], literally, to press, but used as the ellipsis of *druche printen*, and thus, as it were, to mark or indent by pressure of edge or point. And, in fact, the completion of the sense in prism and *prik*, as objects of point, edge, or sharpness, is *pressure*, for without pressure, sharpness and p

are ineffective qualities. In this direction of sense we say *the press*, for the produce of the *printing-house* in general, and *letter press* for that which is *printed*, as contra-distinguishing it from that which is *written*. The Latin *premere* [*pressi*, *pressus*], to press, and the French *imprimer*, to print, clearly belong here; but Johnson is wrong in supposing *out to print* to originate in the French term. He saw the *print* of a man's foot, and, he saw the *impression* of a man's foot, are equivalent expressions. The *ink* with which the *edges* of the printer's letters or tools are smeared, would not make the due mark without pressure. The Italian for *to print* is *stampare*, i.e. to stamp, to press.

SOODEN.

The French *soudain*, in the same import; but not, as MENAGE supposes, from the Latin *subitaneus*; but as the travesty of the Dutch *so gedaen*, *sodaen*, then done, so done, done at once, done thus, no sooner said than done. *So*, thus, so. *Daen*, *gedaen*, done, the past participle of *doen*, to do.

TO TIRE.

To weary, to fatigue; also to become weary or fatigued. Formed, I have no doubt, from the Dutch *teeren* [*teren*]; q.e. *to consume*, to wear away or out, to fall off, to fall away; whence the French *tarir*, in the same sense. *To tire a horse*, is to wear away [consume] his power [activity, strength]. *To be tired of any thing*, is, to be worn out [consumed] by the use of it; to have the taste, feeling, liking for it, worn away [consumed]. *Tired with work*, is worn out [consumed] by work. *Tired of life*, is worn out by the effect [the going on] of life, the taste for life worn out. CHAUCER uses the word *tarin*, in the import of consume, eat away, destroy, feed upon, which is the same Dutch *teeren*, *teren*, in the sense to devour, feed upon,

to tear, and so to consume, used in the third person plural of its present tense, and having, in fact, the same sound, though differently lettered. JOHNSON and BAILEY tell us *to tire* is the A. S. *tirian;* but whence *tirian*, except from *teeren*, *teren*, of the Dutch? *Teeren*, *teren*, *tirian*, *to tire*, and *to tear*, are one verb, in the sense of to consume, wear away, waste.

> "I grauntin well that thou endurist wo
> As sharpe as doth he Tityus in hell,
> Whose stomake foulis TIRIN evir mo,
> That heightin* vulturis, as bokis tell;
> But I may not endurin that thou dwell
> In so unskilful an opinion,
> That of this wo n's no curacion." CHAUCER.

STING.

In the phrases *the sting of the bee*, *the stinging of nettles*, *the sting of conscience*, &c. Grounded in the Dutch primordial *ste-en*, to puncture, to thrust, to prick [whence *stippen*, to make a point or stop, as we do by the end of something pointed]; and is the participle present *ste-ing;* q.e. thrusting, puncturing, pricking. *The sting of the bee*, is a puncturing or thrusting of the bee. *The sting of conscience*, is the pricking of the conscience. From the noun we have made our verb *to sting*.

STRICKEN.

As in the phrase *stricken in years*, that is, advanced in years [of advanced age], is the participle past of the Dutch *strijcken*, in the sense of *to go on*, to advance, to stretch on, to extend. *Strijcken nae Italien*, is to go on, *stretch on*, advance on, to Italy. *A new thought strikes me*, is, a new thought advances into me [comes into me], *He struck into the right path*, is, he advanced [went on], in the right path. In the phrases, *to strike the flag*, *to strike* sail, to strike work, the verb to

* Are called; the Dutch heaten.

streke in, as the Dutch *streyken*, in the import of to *lower*, relax, to let down, to abate, to lay aside, to *stretch along*. *Streyken het seyl*, is to lower the sale; *de vlag streyken*, is to strike or lower the flag; *den broek streyken*, is to let down the breeches; *voor jemand streyken*, is, to knuck under, to give up or submit to another. But *streyken* is, in the ground, a modification of *streeken*, whence our *to stretch*, and *to streech* is to extend, to go on either in length or breadth, to advance in dimension, to relax in respect of dimension, to give way in one direction or the other indefinitely. *To strike a blow*, is, to put forth a blow, to advance that which makes the blow to that which receives it, as we do when we *strike* in this sense. *To strike dead*, is, to stretch the one in question [extend, lay along] dead; *the lightning struck him dead*, is, the lightning stretched him dead, laid him dead. The thema is *stre-en*, *stre-en*, in the import of to extend, to *stream*, to go on, whence also our *to stress*, in the sense of to extend the force or means of either body or mind, to reach or attain the point in question, and our term *straight*.

> "And with that words right mone,
> Thei gan to strauns* *so the* all was done
> For that time the hart hunting †
>
> THE FREERE OF CANTERBURY

> And these words said, she straught‡ on length and rested awhile. CHAUCER.

> His labour and full grete apparelling
> Was at the serving§, and the new making
> That with his grene top the hevin wraught‖
> And twenty fathom of breede | [illegible] ¶
> This to seyne, the braught were so broade. TYRW

* To relax [give up] directly, to cease immediately whence the Italian *sciorare* to give over.

† Stretched, laid herself at full length, stretched out.

‡ Solemn function, great festival.

§ Foreshal, as the Dutch *geraeder*, in the same sense.

‖ Broad. ¶ Straight, stretched out.

"Has tresses yellow, and long crinkled*
Unto her heels down they raughten't." In

A SCRAPE.

As a fool's difficulty, mischief in consequence improvidence [perverseness, folly], perplexity f unguided conduct, a fool's dilemma. *Er's red 'p i q. v. there is the fool already done* j there it is already over with the blockhead; chance in this affair is over with the mad Johnson says the term is "a low one;" but it otherwise low than as taught with a playful preach for the folly of the person in regard whom it is used, and therefore only suited to f low conversation, and respecting some little-to communicated wrong headed bungler. It will do for solemn or formal occasions, not for t pitiable catastrophes. The Duke, when order Paris by BONAPARTE, might appropriately be to be in a scrape, to have gotten himself in scrape, or foolish dilemma. CHARLES the T of France, when crossing to England, as the sequence of his wrong headedness, might said, "what a scrape I am in." But in the lation to Louis XVI., or CHARLES I., when to the scaffold, the term would have been reve and ill placed, for though their falls were ca by their follies and misconduct, yet the c quence being death, was of a nature to pre all levity in any humane breast in relation to enduring catastrophe. *A-ye*, fool, madman. *R* ready, already. *'P*, up, up, over, finished. *I* is, there is. *Er's kaye 'red 'p*, sounds a ar

A MIRROR.

A timid weak minded person, groundedly, l ever, an apprehensive, timorous person; one wh

* Stretched lengthways, extended along.
† Hoarhead; as the Dutch cushion.

ever foresees and looks forward to the worst that can possibly come from every event about to take place; one who never takes any other than the blackest view of every thing; a nervous or hypochondriacal person. *Er m' elek sie op*; q. e. *there is the one who looks with mistrust every moment of his existence*; there the one who looks with anxiety at whatever passes before him; there is one who has no expectation of any good being the result of any thing that takes place; and thus a gloomy, apprehensive, anxious-minded person; one only suited to be a torment to himself and those who have any regard for him. *Er*, there, *M'*, *mei*, *mede*, with, at. *Elek*, any thing, each thing, every thing. *Sien op*, *opsien*, to suspect, to regard with dread or suspicion, to watch anxiously, to be apprehensive of, to suspect. The original phrase sounds *milksop*. JOHNSON tells you, the word is as *milk* and *sop*, and so as whiteness and softness together. At that rate *a blackamoor* could never be a true *milksop*. But what reference, in the name of common sense, can those two words have to any state of the human mind? How is a thing sopped in milk a better type of softness than one sopped in water would be?

A DAWDLE.

A slow, idle, loitering person; a listless inactive being. *Er dat' ijdel*, q. e. *in that one appears the idle person*; in the one there we see the lazy being; there dawns the slothful vacant person; there the loitering one presents himself in person to us. *Dat'*, *daghe*, the third person of the present tense, potential mood, of *daghen*, to dawn, to begin to appear [to show itself], to commence its appearance, *incescere*. *Ijdel*, idle, lazy, inactive, useless, listless, worthless, trifling. The original phrase sounds a dawdle; *to dawdle*, has been formed from the noun into which that phrase has resounded. JOHNSON ha

not given the word a place in his Dictionary; yet, is there a single English male or female whom this word has not been uttered, at one t or other, in the sense above given? *A dawdl person*, is a slow, listless, loitering person.

A DOWDY.

An overshort person, one of disproportionate ture. *Er d' houw die*; q. e. *this, there is the ping*; what is before you is a mere slice, a for the whole, in the same way as we say, h only *a bit of man*, and mean an undersized per The phrase resounds into *a dowdy*; and is as prosopopœia of some one who points out the ob in view to his neighbour or bystander. term, when applied in relation to dress or man has merely its import as regards the ill-assorted pearance of dress or manner, when exhibited i undersized person; and thus as having an ungai awkward, unseemly effect. JOHNSON offers no mology for the word; but, by the vouchers gives, has clearly perceived its true import. term has no reference to one sex more than other, though generally applied to the female as one with whom appearance, both of person dress, is an object more attended to than with male. *De*, the. *Houw*, *houwe*, *hauwe*, cutting, section, slice, portion taken off. *Die*, one, this person.

"Laura, to his lady, was but a kitchen-wench; Di DOWDY; Cleopatra, a gipsy; Helen and Hero, slidings harlots."—SHAKSPEARE.

"And therefore 'tis no wonder if we see
They doat on DOWDIES and *deformity*." DRY
"No housewifery the DOWDY creature knew;
To sum up all the tongue confess'd the shrew."

A DOXY.

A well favoured female with a bold appearan handsome forward woman; one conscious

allurements, but somewhat devoid of the due feminine reserve; in Italian *una donna di partito*; *una buona roba*. *Er d' hoeck sie*; q. e. *see there the hook*; behold the hook concealed by the bait, take care of the baited snare there. Implying, the allaring beauty which presents itself to you conceals a snare which is to catch and entangle you if you are deceived and enticed by its appearance; that the female in question is evidently one of those who purpose to make a base use of their charms when they have captivated their dupe by them. *D' hoeck*, *de hoeck*, the hook. *Sie*, the imperative of *sien*, to see, to behold, to perceive. *Er d' hoeck sie*, sounds *a doxy*. JOHNSON gives no etymology for the term, but says, it means *a whore*; but *a whore* may be *old and ugly*, but who ever heard of *an ugly old doxy*?

> "When daffodils begin *to pure* *,
> With heigh! the doxy over the dale."
>
> SHAKESPEARE.

A WOOL GATHERING.

As in the expression, *your wits are gone a wool gathering*, and in the sense of, you are quite lost in thought, absent in regard to what is passing before you, in a maze or confused state of mind. *Er woele gae er in*; q. e. *there a state of tumult is in action*; confusion [embarrassment, agitation, disorder] goes on there. *Woele* as the participle present of *woelen*, to roll about, to tumble from one position to the other, to be in a state of agitation [disordered action]; to revolve backwards and forwards without apparent cause. *Gaen*, to go on, to proceed; *gae*, the third person potential mood. *Er*, there. Of course, in reference to mental agitation in the person the phrase is applied to.

* *To pure*, to peep out, spelt by CHAUCER to pure, and *grounded to the* Dutch *pier*, a worm, and to peer is to play the *worm*, to peep or peer up that dwell out of the earth.

A HODMANDOD.

A provincial term for a snail. *Er hoed m' aen d' oed;* q. e. *there the naked one with a hood on it,* there is the naked one with the shell [shelter, hood, cover] along with it; and the distinguishing mark of the *snail,* from the uncovered and naked *slug,* is this hood, cap, or shelter. *Hoed,* hood, hat, cover. *M' aen, meê aen, mede aen,* along with, together with. *D' oed, de oed, de ood,* the naked one, the one destitute of any covering, the one without the hood; and the phrase sounds as *hodmandod.* And *dodman,* which is another form of the same name for a *snail,* is, as *d' hood m' aen;* q. e. *with the hood on;* the *slug* with the hood or shelter on his back. JOHNSON gives no etymology for the word, but explains it to be *a fish;* deceived, probably, by the following passage in BACON.

"Those that cast their shell are the lobster, the crab, the craw-fish, and the HODMANDOD or *dodmin.*"—BACON.

——————"As quiet and well,
And as snug as a HODMANDOD rides in his shell."
ANSTEY.—*Bath Guide.*

A TOAD IN THE HOLE.

A homely name for a homely dish or pudding made of pieces of meat laid in a deep pan, over which batter is poured till the vacancy is filled to the top. *Er toe wat inne de hol;* q. e. *something thereto, fills up the hollow;* by the addition to what has been already laid in, the vacant space is filled up. And is thus a sort of diagnosis for this kind of pudding, as well as a general receipt for making it, the substances, of which it may consist, have nothing to do in the import of the original phrase. *Er toe,* thereto. *Wat,* something substantial. *Innen,* to put in, fill in. *Hol,* hollow, *hole,* vacancy, cavity, empty space. The sounds *t* and *d* reciprocate, and toe-wat sounds toad; which term see Vol. I. p. 69. l. 11. of this Essay

A JAKES.

That for which we now use the term water-closet; but formerly a deep hole in the ground with or without a stake across. *Er j'ack's* [*j'eck's*]; q. e. *in that place there is always an offensive sediment;* a place for offensive matter; there is where corruption is deposited; a depot of pungently smelling stuff, and, I suspect, no unapt appellation for such receptacle in former days; and even in these days justly descriptive of such places in most parts of the continent. *Ack, eck, eeck,* corrupt matter, dregs [sediment] from sound matter; filth [refuse] matter, disgusting substance. The Greek ἰχωρ, sanious matter, evidently belongs here; and so does *eecke, eycke* [*oak*], as the tree with uneatable disgusting fruit, as opposed to the *hazel or nut* with the eatable fruit, already explained. *J', je,* always, even. *'S, is,* is. *Ackel, eckel,* nausea, disgust, sickening feel, is of this stock evidently; as well as *akelig,* horrible. JOHNSON says, the word is of uncertain etymology.

"I will tread this unbolted villain into mortar, and daub the walls of JAKES with him."—SHAKESPEARE.

——————"Their sordid avarice takes
In excrements, and bites the very JAKES." DRYDEN.

"Some have fished the very JAKES for papers left there by men of wit."—SWIFT.

TO CUDDLE.

To cover, and so to take close to, to apply near to, to bring to touch, as the hen does her brood and the mother her child, by pressing to the breast; and as lovers do to each other. *Tuck hued el;* q. e. *nature tells the one to take care of the other;* instinct says, guard this one; natural feeling incites us to protect the object in question; instinctive sense suggests the sort of protection given on this occasion. So that to cuddle, is to show by action the

genuine feeling and inborn instigation [impulse] of nature to kindness and love; to demonstrate true affection towards, and also to take instinctively the best means of protecting the one then in question. JOHNSON denounces *to cuddle*, for a low term. It may not suit a formal occasion; but surely it is one well fitted for use when familiar occasion suggests it to us. The French *choyer* and the Spanish *cuidar*, evidently belong to this source, *Tuck, tuk*, instinct, natural feeling; also natural power of mind, &c.; properly, *tok;* and grounded in *togen*, to draw, to attract, to bring towards. But it were useless to go beyond this mark in the present article. In itself *tuck, tock*, is the root-word of *tocken*, to touch, to feel. *Hued* as the third person present of *hueden, hoeden*, to take care of, to protect, to guard; whence we may account for the *o* in *to coddle*, for that is groundedly the same verb as *to cuddle*, in the sense of to treat with tenderness or affection, to employ great care and attention in the treatment of; so that *to coddle*, instead of *tuck hued el*, is as *tuck hoed el*. The form of a verb, in which we now use the phrase, has arisen from the analogous sound of the travesty; for *tuck hued el*, sounds *to cuddle*. *El*, other, another, any one. From *hueden*, we have our verb *to hide*, spelt by CHAUCER hidden; *to hide* oneself, is *to cover* oneself, *to protect* oneself, to get out of impending danger; *a hiding*-place, is a place for protection, a covering-place, a concealment; and our term *hide*, as skin, is simply as that which covers or protects.

> Have you mark'd the partridge quake,
> Viewing the tow'ring falcon high?
> She CUDDLES low below the brake;
> Nor would she stay nor dares she fly." PRIOR.

OBS. *Se choyer* is, to coddle oneself, to take no great concern in oneself. Cuida bien lo que ces; *take good care of* what you are about.

THE BOG.

A well-known term for the house of office or necessary; sometimes *bog-house*. *De voeghe* [*voeg*]; q. e. *the convenience*, the necessary, *la commodité*, the conveniency. *B*, *p*, and *f*, as has been before observed, are used in the same dialect as a same letter indifferently; in Dutch *pigghe*, *bigghe*, and *vigghe*, whence our *pig* and *big*, are the same word: endless other instances might be adduced. *Voeghe* has also the meaning of manner, way, mode, and is the source of the Italian *foggia* in the same sense. But *bog* as *bog-earth*, or land covering water, is, I suspect, as *boghe*; q. e. *bending*, yielding, flexible, and the participle present of *boghen*, *booyen*, *to bend*; or it may be simply as *boghe*, *an arch*; but the first seems the true source. JOHNSON derives the word from the Irish, where he says *bog* means soft.

BLACK.

[Formerly BLAKE]; in the usual sense. Founded in *blick*, *blik* [a flash of the eye, a look, a sudden or instantaneous opening of the eye]; but in its ground sense, *sight*, *light*; hence *blicksse*, *blicksing* [now *blicksem*] a flash of lightning, and the expression, *in een blicksem*, *as quick as lightning*, or, as we say, *in the twinkling of an eye*; for the two phrases are of synonymous import. The sense of *blick*, *blik*, as *light*, *sight*, was acquired by the notion of our forefathers, that *sight* was *light* centring its beams upon the object looked at, which thus became visible or lighted up; and thence their term for *to see* was *beliehten*; q. e. *to belight*, *to throw light upon*, to enlighten; which word comes out of *be-lio-en*; q. e. *be*, the connecting *prefix*, *lio*, light, and *en*, the infinitive sign, whence *beli-gen*, and the contractions blicken, blick, blik. We still say, *to throw light upon a subject*, in the

sense of making it clear, evident, and in the very direction of meaning included in the notion prevalent in former days,—which was, in fact, making a sort of dark-lantern of the eye. The thema is *lio*, *lu*, *lo*, in the import of *light*, *lux*, *lumen*. From *blik*, *blick*, a flash, as intense light, comes *bleek* [bleak] expressing a diminished intensity of light; a sense infused by the extended or lingering nature of the sound of *ee*, when compared with that of the shorter and sharper *i*; and by a still more extended or lingering sound, represented by the broad *a*, we have *black* [formerly *blake*] as expressing the sense of the disappearance or loss of light altogether, and thus *dark*. [For the development and rationale of the scale of sound represented by vowels in regard o its effect in the modification of the import of words, the reader is referred to the philological treatises of Bilderdijk]. *A black heart*, is a dark nature, a disposition without due warmth; *heart* being, in that phrase, as the aspirated *aert*, *aart*, *aerd*, nature. [See BLACKGUARD VOL. I. p. 125.] *A black hole*, is a dark hole. But the term, *a blacksmith*, is as; *er blyke smid;* q.e. *in him appears the smith;* by his appearance you may see he is is a smith; importing, by the tint or smut imparted by the exercise of his smutty trade.—To BLACKEN, in the expression, TO BLACKEN *a man's character*, is as the Dutch *belachen;* q. e. *to laugh at*, to ridicule, to degrade by sneering, and thus to lower a man's character, to treat it with contempt or ridicule. *Blyke*, as the third person, potential mood, of *blicken*, *blecken*, *blyken*, to flash, to appear, to have the appearance of, to be apparent and sounds *black*, formerly *blake*. *Lachen*, to laugh, *belachen*, to belaugh. *Smid*, *smed*, smith. *Smette*, smut. We can't say TO BLACK *a man's character*; and *to blacken* is evidently the travesty of some original form of word. The Dutch *blaechen* [*to flame*], *bleecken* [to bleach] belong here.

TO BLEED.

To belijden; q. e. to let out, to bring out, to conduct, to lead out, to draw out, to pass out, to carry out, to part from, to go from, as used in either an active or deponent sense. The word has no relation *to blood*, as usually supposed, a bit more than to any other matter. We say, *to bleed a man's pocket or purse*, in the sense of to draw from or out of a man's pocket or purse. *He bleeds freely*, is, he parts with what is his freely. *He bleeds at the nose*, is, he lets out at the nose. *To bleed a horse*, is, to draw or let out from a horse. In one case his means or money is inferred, in the other his or its *blood*, by the nature of that which the expressions tend to when used. *To belijden* sounds *to bleed*, when the infinitive termination *en* is dropped, as in our present form of dialect: *ij* sounding *ee*. *Belijden* has also the meaning of *to confess*, and of *to take confession*, and is then to let out and to draw out, as is done when any one makes or takes confession. From *lijden*, to pass on, to go by, we have our *to lead*, still used by the Scotch in the sense of *to carry out* or *draw*. *To lead* dung into the field, is the phrase in Scotland for *to carry out* or *draw out* dung into the field. *Lead* makes *led* in the past participle, and *bleed* makes *bled*. *To lead a horse*, is, to pass him on; *to lead a bad life*, is to carry on a bad life. *Belijden* as above explained is as the completive *be* and *lijden*, to pass on or by, to carry on or out, to draw.

BLIND.

As the Dutch *blind*, *blend*, in the same sense; and grounded in the thema *li*, *lie*, *lio*, *lu*, light, as noticed in a preceding article: and *blind* seems to be as the participle present of be-lien in the import of *belight*, to light, and thus as be-lighting [lighting powerfully] and so overpowering sight for

period, and during that period causing *blindness* [extinction of vision]. Don't we say, the *light* was so powerful that it put my eyes out?—and does not a flash of lightning overpower the sight [blind one] for a moment? And *blind* is not as a continued state of cecity, but as cecity indefinitely felt and expressed. Our *to blend*, as well as the French *blanc* [white] and the Italian *bianco*, belong here; but of this elsewhere.

LOVE APPLE.

As the well-known fruit the Spanish *tomata*. I take it to be the translation of its French appellation *pomme d'amour*, and that to be a sound travesty of the Italian *pomo d'oro*, the name by which this fruit is known in Italy. Why the fruit should be called *pomo d'oro*, q. e. *golden apple*, is evident; but for why it should be called *pomme d'amour*, q. e. *love apple*, we have no rational foundation than that of some accidental corruption and consequent misrepresentation of the true term for it.

BLOOD.

In Dutch *bloed*, is the same word, in point of source, as *flood*, in Dutch *vloed*, from *vloeden*, *vloeien*, to flow; and thus as that which flows [runs] throughout the channels of the living body; the thema of *vloeien* is *vlo-en*, to flow, to go on. *Blood* and *blade*, in the sense of a vain man, an ostentatious pretender to courage or bravery, are one word; and grounded in *vla-en*, in the import of to strip, to flay, to divest, to bare; whence the old Dutch term *blaut*, the modern *bloot* [naked, bare], as well as *bloo*, *blooe*, *blood*, worthless, inefficient, trumpery, as that which is bare of, or deficient in the due qualities belonging to its sort; so that *a blood* and *a blade* are a same term for a worthless person, one who with the over-strained

pretensions to valour and worth has, in fact, none of either in him. Our *to fly*, *to flee*, *fleet*, *to float*, *flight* [formerly *flyte*, in Dutch *vlugt*], &c., evidently belong here. *Vli-en*, *vlu-en*, *vlo-en*, are one thema.

"You'll find yourself mistaken, Sir, if you'll take upon you to judge of these strangers by their garbs, looks, and outward appearance."—L'Estrange.

"The news put divers young strangers into such a fury, as the ambassadors were not, without peril, to be outraged."
Bacon.

BREAST.

In German *brust*; in both forms the metathesis of the Dutch *borst*, *borst*, in the same sense; and either as the preterite of *borren*, to bubble up, to boil up, as water from a spring; and thus as that which is swoln up, raised up, swelled out; or else grounded immediately in the thema *ro-en*, to rise, to mount, to become higher.

BEER.

The Dutch *bier* [properly *bier*:] q. e. foamer, fermenter, blower. *Bier*, is to blow up or send up froth [bubbles], to form scum or froth. So that *beer* is as fermenting liquor; or that which becomes fit for use by passing through a state of fermentation.

BEE.

The same word with the Dutch *bije*, *bie*, in the same sense, and the ellipsis of *bie-vlieg*; q. e. piercing-fly, and thus fly with a sting or prickle; *bie* being as the participle present of *bi-en*, *pi-en*, to prick, to pierce, to sting, and also to suck or sip, and thus including the characteristics of to prick and to sip or suck, as those which principally distinguish the fly or insect called bee.

FIDDLE.

The Dutch *vedel*, *veel*, a corruption of the Ital *viola*, grounded in the Dutch *viool*, *fiool*, the Gre Latin *phiala*, a flask or bottle with a double b [of which the hour-glass gives no unapt idea in p of shape], and which bottle is still used in so parts of the continent, especially for the Hungar wines. It is, in fact, a bottle considerably c tracted about the middle, and bellying out at upper, but more manifestly at the lower portion; which characteristic form the *violin* or *fiddle* i a conspicuous degree its representative, and fr which this has in course of time acquired denomination.

BEAST.

As the Dutch *beest*, originally a feminine no grounded in *be-en*, *to be*, whence the Dutch *ik b* I am, I be, which *be* was formerly spelt by us *b* as with the Dutch. In the above gender the te simply implied *a being*, *a creature*. But in neuter gender, in which the word is now used, *het beest* [the beast] it is the representative o collective sense, and as if it were *gebeest* [the be kind or race], just as *gedierte* means the ani race; while *dier* implies singly *animal*, *creatu* The prefix *ge* of the Dutch is a collective or co bining preposition, and answers to the Latin co *con*, *co*, in composition, as has been before sa *Beest* retains the feminine gender only in phrase *de beest spelen*, to act or behave like a bea to storm, to rave, as a being without reason. that beast is as one endowed with mere existen and no more, and thus impliedly exclusive of *other* qualification. JOHNSON derives the wo *from* the French *bête*, as the Latin bestia; *bestia* is no other than beast with the Latin fem termination.

"Remembrest thou that thou ar'te a man? B. Why shulde I not remembre that [quoth I]? P. Mayst thou not tell me than [quoth she] what thing is man? Askest thou not me [quoth I] whether that I be *a reasonable mortall* BEAST * I wote well and confesse that I am it."—CHAUCER.

BRED.

Educated, prepared by instruction, made ready; as when we say, *he is a well-bred man*, and mean, he is as one well instructed in the duties which befit his station in society; one properly prepared for social intercourse; of which phrase *an ill-bred man* is the reverse. *Wis hel bered*; q. d. *as one thoroughly prepared* [made ready, instructed, trained]. The term is referred by Johnson to the verb *to breed*, but falsely and absurdly. *To breed*, is to generate, to procreate, to produce from self; and will the being *well generated* or *procreated*, make any one aware of that which is implied by the phrase *a well-bred man*? Will the being *generated or procreated* in any way, or by any person, make a man that which is meant by *well-bred*? Reason and experience belie such source for the term; but which is duly accounted by that above given. *To breed up young persons*, as the tutor or schoolmaster does, is not *to generate* them, but to educate them; and *to breed* is, then, as *to beredan*, to prepare [educate]. *He was bred up a tailor*, is not he was generated, or procreated, a tailor; but, he was educated [made ready] to be a tailor. *A well-bred horse* is a duly trained [prepared] horse. When a person is entrusted with the *breeding* of your children, it is not the *generating* them, but the *preparing* or educating them, that is entrusted to him. *Good breeding* is good education [preparation] not good *generating*. *Bered*, the participle past of *beredan*, to make ready, to

* *Beast*, being; and thus as we should now say, a mortal being endowed with reason.

prepare. *Hel*, excellently, perfectly, highly. as, like as, in the manner of. But *to breed*, i unsophisticated sense of that verb, is as the I *breeden*, *breyden*, to extend, to increase, to wide, to make more of, and that is what is do generation or procreation. *Wie hel* sounds and *bereed*, *bred*. By confounding the JOHNSON has made a sad mess of *to breed* Dictionary.

A JEW'S EYE.

An expression already explained in page the first volume of this essay; to which ad following extract from SHAKSPEARE, where he l expression in a more ancient form, and conseq one nearer to the sound of the original, of w is in the incipient stage of the present tra *Jewess-eye* is nearer to *gewisheid*, the origins of the phrase, than *Jew's eye*, the more form of the phrase. [See Vol. I., p. 24, for referred to].

> "There will come a Christian by
> Will be worth a JEWESS-EYE." SHAK

A BARON.

As in the phrase, A BARON *of beef*, and m the whole back without the limbs. *Er bae* [*ronde*]; q. e. *there is the naked circumf* the whole circumference and its contents w the appendages. *Baer*, naked, bare. *Ran* cumference; *ronde*, circumference, circui either term will do; the *d* is sounded in neit that *baer rond* sounds *baron*. All that Jo says about the phrase is, that "*a baron of b* when the two sirloins are not cut asunde joined together by the backbone." But accounting for the phrase? Are we made a wiser in relation to the source of any of t in the phrase by it? A SIRLOIN, as ir

pression *a sirloin of beef*; and meaning the upper portion of a side of the animal which affords the meat called beef. *Sie'r leyne*; q. e. *see there a leaning part*; this is a leaning piece; a portion on which the animal rests for support; and, in fact, the part in question is the upper portion of one of the legs of one of the sides of the ox to which it had belonged. *Sie'r leyne* sounds *sirloin*. JOHNSON tells you the syllable *sir* in the term is as the title given to *a loin of beef*, which one of the Kings knighted in a fit of merriment. As fitly might he have said that the *sir*, in a *sir reverence*, is a royal title! If any king was fool enough to do such a thing, as to knight a piece of beef, and that's the only probable part of the story, it must have been the already existing *sir*, as a syllable in the term, that put the thought into his head. *Leyne*, *lene*, a leaning, a lean to, a support, a prop. *Sie'r*, *sie er*, see there, behold there, and sounds as we pronounce *sir*. The *i* as in *fir*, *stirr*, and not as in *fire*, *tire*, *sire*.

COMFORT.

In the well-known import. A term which has no precisely corresponding equivalent in any other language, and is, in fact, the travesty of a sentence. *Kume voort*; q. e. *sighing away!* hence with groaning [pining, trouble, lamentation, care, painful sensation, difficulty; let there be no more disagreeable feeling] and sounds *cumfort*, as we pronounce *comfort*. *Kumen* [anciently *cumen*], *kaymen*, to lament, to sigh, to groan, to pine, to whine. *Voord*, *voort*, further off, away, hence, out with. *Kume*, *kum*, the participle present of *kumen*. And what is *comfort* but the ridding of painful or distressing feelings?—and what a greater or more cheering pleasure than relief from them? JOHNSON says the word is from the verb to comfort, and that from the low [dog] Latin comforto, while, in truth,

he ought to have seen the Latin term has been ma
out of the English word. That a scholar, such
Johnson, should be led to suppose a sound Engli
term could have been derived from dog Latin, to t
genuine type of which language the term in qu
tion bears not even the remotest analogy! To wh
other term is *comfort* related in Latin? Besid
is not the very book he quotes a quiz upon th
language! *Salutis comfortat nervos*, says t
SCHOLA SALERNITANA; but who would think
taking such a source as an authority for the ori
of any word in any language! As well might
Italian cite the *macaronick poem* of MERLIN
COCCAIUS, for the origin of some Italian wo
The Dutch have the adverb *kume*, *kryme*, di
cult, hardly, with pain, *a peine*, *aysé*; and a
dently of this family. *To comfort*, *comfortab*
comfortableness, &c., are all formations from t
substantive *comfort*, as accounted for in this arti
Out to *cumber*, to *encumber*, and the French
combrer, in the sense of to impede, to ha
troublesome [difficult], to embarrass, being to t
same *humen*, *cumen*, but without the word wa
which reverses, or takes away its direct or posit
import.

> "I will keep her ignorant of her good,
> To make her heavenly comforts of despair,
> When it is least expected." SHAKSPEA
>
> "Her soul, heaven's queen, whose name she bears,
> In comfort of her mother's fears,
> Has placed among her virgin train." BEN JONS

A TITLE IN THE CASTLE.

In the common and well-known exclamation
that expression. *Er sie hef in de hunt*, *tit*
q. e., see there a sticking out on one side, remove
See there's something projecting on the side
the wick]; take it away! This is proverb
of some one of the company in the one-horse

near to the candle in question, and sounds precisely as we pronounce the travesty. *Hef*, *heve*, elevation, rising, projecting, heaving. *Tille*, the imperative *tillan*, to take up or away, *tollere*.

NERVES.

In the sense explained at p. 240, Vol. i., of this essay, where the first member of the term is taken to be as the travesty of *naer*, in the import there given; instead of which *naer*, I suspect *ner* to be as the Dutch *nar*, *narre*, foolish, absurd, distortedly endowed in mind, unwise, stupid, narrowed [weakened] in intellect; and the term *nerves*, as used in the expression, *his is a disease of the nerves*, to be as, *nar-woes*; q.e. *absurd distresses*, foolish woes, evils arising from an undue state of the mind, sorrows caused by a distorted or unnatural affection of the intellect; and thus as unreal [fictitious] woes, distress arising from a weakened mind; and is not this what is meant by our term when used as above stated? *Nervous*, as in the expression *a nervous person*, is as *narwoes*, *woes* being in the form of our dialect, as shewn in the above cited article. *A nervous person* may be, with the exception of this partial affliction, a man of genius, and nothing more derogatory to general talent is implied by the epithet, than is when we say *a gouty person* or *a blind or lame person*. *Nar*, *narre*, foolish, weak-minded, and *naer*, near, narrow, straitened, stinted, diminished, are evidently of a same stock; *a narrow mind* is an imperfect weak, stinted mind, one of less compass than what it ought duly to be.

OFF-HAND.

At once, readily, without trouble. *Af hyend*, *q. e. without labour*, without pain [fatigue, trouble]. *Af*, *off*, from, without, not aside. *Hyend*, as the

participle present of *hyen*, *hijen*, to labour, to pant, to pain, to vex; and sounds as we pronounce *hand*.

BROUGHT TO BED.

As when we say, she is brought to bed of a girl [or boy]. *Beraeckt toe bede*; q. e. *reached that which she prayed for*; arrived at the summit of her desire; obtained the object of her prayer; and in the sense of, she has been delivered by the course of nature from the trouble and pangs incident to child-bearing, and attained a state of comparative ease and happiness. A phrase in literal form sheer nonsense, and an evident travesty of some original one which was not so. *Raecken*, *gheraecken*, *beraecken*, to touch, to reach, to arrive at, to attain. *Bede*, prayer, petition, request; whence the term *beads*, used for the numbering of prayers said by the Catholic devotees. *Beraeckt toe bede* sounds *brought to bed*.

SPIRIT.

In the direct import of that term; and which, in that form of spelling, is as the Latin *spiritus*, but groundedly the same word with our *sprite*, *spright*, *sprit* [formerly spelt *spryte* and also *sprete*] and the French *esprit*. *Spreyde*; q. e. *spreading throughout*, pervading, extending in all directions, circulating, going about, and the *t* and *d* being interchanging letters, sounds as we pronounce *sprite*. The word is the participle present of the Dutch *spreyden*, *spreeden*, to spread, to extend; so that *spirit* is as quality or effect extending throughout; the pervading essence belonging to the substance or system in question; the pervader of the system received from nature. *A man of spirit*, is one duly *supplied* with this inscrutable, but essential, quality *by the* hand of nature. To act with spirit, is to act by the inspiration [or at the instigation] of a

due nature, as duly affected by the quality implied by the term; one to human sense unknown, except by the effect produced. *The spirit moves me*, is as I am moved by that indefinite essence [quality] which pervades and excites me to do or say [as may follow]. *A spirit*, as the imaginary or indefinable appearance of a person in question, is as his bodiless existence; himself without that which makes him visible to his fellow men. For *spirit*, in its true sense, can apply only to the human being. We cannot say *the spirit of a horse or cow*, in the sense of *the ghost of a horse or cow*. In the expression *a horse of spirit*, the phrase *of spirit*, is simply the travesty of, *of spire-hitte*; q. v. *of a warm constitution* [frame, muscular composition]; one with a due warmth [fire, heat] of constitution. *Spire*, muscle, muscular system; marrow, pith. *Hitte*, heat, warmth. *Of spire-hitte*, sounds *of spirit*. *Spirits* in the phrases, *animal spirits*, *good or bad spirits*, *out of spirits*, is no plural of the word *spirit*, but evidently the travesty of *spire-hitte*; q. v. *muscular excitement*, the exciting or warmth [fire, heat] of the muscular system, and sounds *spirits*. *Hitte*, the participle present of *hitten*, *hitschen*, to heat, to excite, to instigate, to provoke, to set on, to put into action, to inflame; whence *hitte*, heat, as the pervading quality which excites, makes warm, fires [heats, inflames] wherever it reaches. *Spirits of wine*, is the essence of wine the warming, exciting quality of wine, divested of its combined body or matter; in literal form, sheer nonsense. *Animal spirits*, is as muscular, bodily, [physical] excitement, opposed to that of mind or moral [essential] excitement. *To spirit away*, in the sense of to take or carry suddenly off, to make to go abruptly, unaccountably away, is as *t'a spire hot or wee*; q. v. *your senses* [bodily faculties, perceptions] *tell you there is misfortune where you are*; *your senses warn you of an earthing*

coming misfortune, and implying, of course, you must take yourself off, you had better go out of its way, get out of its reach; and sounds *to spirit away*. *Ffw*, to you, sounds *to*. *Hiwten*, *hwten*, to order, to command, to call to. *Ffwc*, wow, misfortune, misery. The original expression remaining into a verb in the travesty, the other tenses we use it in have been formed according as applied. *To spirt*, also spelt *to sprit*, *bowsprit* as that which extends from the bow of a ship, and the Latin *spirare*, belong to the above-explained *spreyden*. Homer Tooke says *ωγρε*, *ωσιε*, *spirare*, are as the past participles of *ωγεΛλω*, *spirare*, *sonare!*

"Spirit is a substance wherein thinking, knowing, doubting, and a power of moving do subsist."—Locke.

"The *spirit* shall return unto God that gave it."

Bible.

BREATH.

In the usual sense. *Breude* [breijde]; q. e. extending, expansion, dilating, diffusion, pouring forth, in an indefinite sense; and what else is *breath!* *Breude*, *breijde*, the participle present of *breuden*, *breyden*, to expand, to diffuse, to send forth or abroad, to make broader, to widen, with which our *to braid*, in the latter direction of its sense is a same word. It need scarcely be said that our term *breadth* is also of this stock, as well as an almost endless number of other words.

GO TO HELL.

As the crusty answer to some impertinent or artful applicant. *Cawn tw el*, q. e. *sly fellow you must apply to some one else* [go elsewhere]; implying, it won't do with me; I see what you are at, my sharp fellow, betake yourself to some other person. *Cawn*, clever, sly, always upon the look-out, sharp, cunning; and sounds go. *Tw el*, to other, to elsewhere; sound el aspirated, and the see becomes ge in HELL in pronunciation.

BRIGHT.

Radiant, shining, effulgent. *Bijraaijt*; q. e. *berayed*, radiant, covered with rays, rays into the bargain [more over]; and sounds precisely as we utter *bright*. *Bij*, there, at, on. *Raayen*, *radien*, to shoot out rays, *radiare*.

> "What is the Sunne worse of his kinde right,
> Though that a man, for feblesse of his eyen,
> Male not endure on it to see for BRIGHT." CHAUCER.

A RUBBER AT WHIST.

Er op buer! er twist; q. e. *come then, get up my friend! try your skill there!* Up neighbour there! there's a prize struggle for you! Come my man, then! undertake the contest offered you [accept the call, match, defiance]. A prosopopœia, in which one of the company in some social meeting calls upon another, who is doing nothing, to take his part in some play or game of skill which is going on or proposed at the time. In the original form of the words, no reference is had to any specific game; but in the sound they are precisely as we utter *a rubber at whist*; and of which phrase I have no doubt they are the true source, though, in course of use, importing a game or play governed by its appropriate rules. *A game at whist* is as the amusement [recreation] taken by that sort of contest or trial of skill. For the source and rationale of the term GAME, see the article of that word p. 123 of this volume. *Er*, there, then. *Op!* up! *Buer*, *buur*, boor, neighbour, next person. *Twist*, contest, trial, striving. JOHNSON says *rubber* is *a game*, *contest*, two games out of three: and *whist*, a game at cards requiring close attention and silence, vulgarly pronounced *whisk!!* and gives no etymology; but the word is placed under the *head whist* in the sense of hushed, stilled, and *thus by implication* may be meant to be held as the *game of silence* or stillness.

GENIUS.

Bent [inclination, disposition] of mind; natural disposition; turn of thought towards; also a favouring spirit; a spirit [power, ideal being] that favours [guards, protects]; a guardian angel; a power well disposed to the object in question; tutelar deity. A word adopted by us in its Latinized form; in Italian, *genio*; in French, *genie*. Evidently grounded in *geneghen* [*geneyghen*]; q. e. *inclined*, bent, as the past participle of *neyghen*, *nighen*, to bend, to incline towards, and thus as the natural bent [inclination, turn] of the mind. We say, he has a *turn* for poetry, his mind is *bent* upon poetry, he has an *inclination* for poetry, he has a *genius* for poetry, all in a like direction of import. *Neyen*, to neigh, to snort, as horses do, belongs here, as an act accompanied by inclining the head; and so does our *to sneeze*.

HOLD YOUR PEACE.

The bow beating command for silence [quiet, submission, obedience]. *Hold u, er pese*; q. e. *pay respect, there is the whip*; behave yourself properly, there is the thong [lash] ready for you else. *Holden*, *halden*, *houden*, to pay respect to, to submit to, to do homage. *Pese*, *pees*, pizzle, rod, nerve, tendon, string, cord; a bull's pizzle is even now the customary instrument for flogging and punishment in many parts of the continent.

A FOP.

A person offensive to society by an unnatural over delicate appearance or manner; disgusting from an exaggerated refinement in dress; from affected niceness; an effeminate man. *Er foey'p*, q. e. *fye! upon him there!* Fye upon the thing *I see there!* and thus expressive of the disgust felt by the speaker of the words for the object in ques

tion. *Foey*, fye, fie, fough; an apostrophe expressive of aversion. *'P*, *op*, upon; *foey'p* sounds *fop*. *Foppery*, *fopish*, are formations from *fop*. JOHNSON says, *fop* is probably a word made by chance, and therefore without etymology! But can any word representing a feeling or perception of a rational being be said to be made by chance, that is, without design or intention? And to say a *word* may be without an *etymology*, seems to me to say, an *effect* may be without a *cause*. *A word* must be the representative of a *perception*, and the *cause of that perception* is the origin [ETYMOLOGY] of *the word*.

SIR REVERENCE.

As the covert expression for excrement, filth. *Sie'r heve*, *veere hans*: q. e. *see the excrement there*; *away with it*, *fellow!* behold the nastiness there, away with it, boy! *Sie'r*, *sie er*, see there. *Hef*, *heffe*, *heve*, excrement, fæx, refuse, as the participle present of *heffen*, *heven*, to take away, to lift or part from, and so to get rid of, to reject or eject, to excrete, to secrete, to separate from. *Veere*, as the imperative of *veeren*, *vaeren*, to further, to take off or away, to proceed on. *Hans*, fellow, assistant, jack-pudding, puppet. The original expression scarcely differs in utterance from the travesty. [See SIRLOIN, p. 270 of this volume.] From *heven*, in the sense of to lift up, we have our *to heave*, and *heaven*, as that which is lifted indefinitely, undefinably aloft [on high], and *haven* as the place of taking in or up for security [out of danger], a place of safety, a place where ships, cargoes, &c. are out of reach and so out of danger.

A WILL OF THE WISP.

See p. 105, VOL. I., where from Er, in the first line, *to plum*, in the eighth, is to be erased, and the

following text substituted. The remainder to
continued. Er walla af da wijse'p; q. e. there
spontaneous exhalation is the conductor forward
there something thus has arisen naturally is
showing forwards [the director afterwards]. Wa
as the participle present of wallen, to spring up,
gush out, and thus a natural springing up or
halation [appearance].

Nursery Rhymes:

Continued from Volume I., in which the prefaces, containing what I had to premise in regard to them, are contained. And I shall here only repeat, that however wide the difference of letter between the original and their travesties may appear to the eye, the true pronunciation being given to each, they will be found to correspond in sound, and the originals of all to be a series of rude and angry persiflages, from the mouths of the then heathen Saxon, against the intruding, greedy, grasping Missionaries of the Church of Rome.

17. *Great A, little A,*
Bouncing B.
The cat's in the cupboard,
And she can't see

Gy-rette-ee, by t'el-ee,
Bye hoon-ee in Bye.
De guyt'a in de kop-board,
Und ochie karne te sy.

You of the cowl [Church, priesthood] hold out the law to us, while you yourselves break it in every way, and hold us [the tillers of the land] as objects of your contempt [scorn]. The crafty villain has found his way into your head, and in a trice turns the contents to his own use [takes the management of its contents].

Bettee, cudden, to assent, to uphold by speech. *Ee*, laws. *Ee*, enjoy, cheer. *Bye*, cowl, friar's hood, and thus a type of the Priesthood of whose dress it was a distinguishing article. *Hoon*, disgrace, subject of contempt, dishonour. *Ee*, the third person potential mood of see, to see, to behold.

Bye, bee, the type of the industrious husbandman or holder. *Guyt*, villain, cunning rascal, filching fellow. head. *Boaren*, to bore, to insinuate itself into, to get in degrees, as is done by boring. *Schié, schialyck*, soon, qu rapidly. *Kerne, kerna*, kernel, nucleus. *Te sij*, to h himself. *Kerne te ij*, sounds as we utter can't see. *Ëë* s *A*, as we now pronounce that letter. *Guyt*, travestied by into cat, the *c* and *g* intermutate. *Cat, gatto, gato, chat, kats* are one word.

The Priesthood, while it kept the noses of its dupes to the grindstone played fast and loose in their own com for at that time of day the clerical class included bot framers and the practisers of the law as well as the k secular clergy, and used it accordingly. Hence their tempt for the helpless and unprivileged orders of people, whose hard earned substance they contrived to by superstition and chicanery, and then consumed it in a hypocrisy and profligacy. Evidently the prosopop some suffering and embittered Saxon, some individual to the papal locusts of that day, but not so docile and e benoodle as others of his heathen countrymen. The tw lines are uttered in despair of his fellow Saxons, consi their case to be then hopeless in as far as they had surrer their intellects to the use of these foreign wheedlers. I not repeat that *p* and *b* are amalgamating sounds, a *pye boon ne in*, resounds into *bouncing*.

38.—*Little maid, pretty maid, whither goest t*
Down in the forest to milk my cow.
Shall I go with thee?—No, not now;
When I send for thee, then come thou.

Lijdt el mede, praet hie mede, Wije, seer g
t'hou?
Toe hun inne de voër rest; t'u melck meê ka
Schell Hye goê wijne t'hie nooê; noodt nauv
Wee'n Hye! sende voër t'hie; t'hen kom t'hou

When from home the holy man is companion
prattles with all the village, and is condescen
with every one at the homage [adoration] da
With him the doing nothing is what brings i
provender: while you, with the milk you get, h
ackdaw [priest] to keep into the haggin.
condescending fleecer of the labourer

the law of necessity to the village; and exacts rigorously from it. Woe to the hard-working peasant. The scythe is the provider for the village; for his [the priest's] community the begging-dish [that which he hands round at the homage or festival day].

Lijde the third person present of *lijden*, *lyden*, to bear with, to put up with, to be sociable. *Ef mede*, with the other, with the neighbour, with any one. *Praaten*, to prate, to chatter, to prattle. *Hie*, village; *vieus*, country-street. *H'ije*, holy, holy person, the priest. *Seer*, very. *Goë*, goods, kind, good-humoured, affable. *T'hou*, *to hou*, at the homage, adoration, a ceremony or festival at which the proprietary and peasants were necessarily present. *Toe hun* [to him], *t* and *d* intermutating sounds *down*. *Voër*, *voeder*, fodder, provender, provision. *Innen*, to bring in. *Rust*, quiet, stillness, state of inaction. *T'u*, *to u*, to you. *Melek*, milk. *Meë*, *mede*, along with. *Kaauw*, Magpie, Jackdaw, Jay, a trope of the chattering priest. *Schell Hye*, *Peel Peasant*, trope for the exacting Monk. *Schellen*, to shell, to strip. *Hye*, has been repeatedly explained. *Goë*, as above. *H'ijsen*, to pretend, *to make wise* as they used to say in Devonshire, in the sense of *to sham*. *Noëd*, *noede*, necessity, want. *Naauwen*, to exact. *Naauw*, narrowly, strictly. *H'ee'n*, *wee aan*, woe upon sounds *when*. *T' hie*, *to hie*, to the village, to the street or row of houses. *Sand*, *seyne*, scythe, sickle, reaping-hook. *Kom*, dish, bowl, plate; as that which was carried about by the Monk at church festivals.

30.—*Bow, wow, wow,*
Whose dog art thou?
Little Tommy Tinker's Dog;
Bow, wow, wow.

Bouw, wije bouw, wije bouw!
Woe's doghe, Huere t' hou
Lijde hel toe mij tiend! Keer's doghe.
Bouw, wije bouw, wije bouw.

Cultivate the land! Honour the holy man! Honour the holy man! Where there is property, there the man of the frock [the Monk] is sure to pay his respects. Tithes are a sad nuisance to me! Why that's the value [the beauty] of having become

Hije, he, the type of the industrious husbandman or land holder. *Ungt*, villain, cunning rascal, flashing fellow. *Kop*, head. *Ineman*, to have, to insinuate itself into, to get into by degrees, as is done by boring. *Schid*, *schidyek*, soon, quickly, rapidly. *Karna*, *karna*, kernel, nucleus. *Ta ij*, to him, to himself. *Karna ta ij*, sounds as we utter can't see. *Ij* sounds *A*, as we now pronounce that letter. *Ungt*, transition by sound into cat, the *c* and *g* intermutate. *Cat*, *gatta*, *gato*, *chat*, *katta*, *kats* are one word.

The Priesthood, while it kept the mass of its dupes hard to the grindstone, played fast and loose in their own concerns, for at that time of day the clerical class included both the learned and the practisers of the law as well as the lay and secular clergy, and used it accordingly. Hence their contempt for the helpless and unprivileged orders of the people, whose hard earned substance they contrived to extort by superstition and chicanery, and then consumed it in a life of hypocrisy and profligacy. Evidently the presumptuous of some suffering and embittered Saxon, some individual a prey to the papal locusts of that day, but not so docile and easy to humoured as others of his heathen countrymen. The two last lines are uttered in despair of his fellow Saxons, considering their case to be than hopeless in so far as they had surrendered their intellects to the use of these foreign wheedlers. I need not repeat that *p* and *b* are amalgamating sounds, so that *pya hoon ala in*, resounds into *bouncing*.

38. *Little maid, pretty maid, whither goest thou?*
Down in the forest to milk my cow.
Shall I go with thee? No, not now;
When I send for thee, then come thou.

Lajlt el mede, pract hie mede, Wije, weer goe'st t'hou?
Tue hun mne de voer reet; t'n melek mek kaauw.
Schell Hye gek wijna t'hie neek; needt naauw.
Wea'n Hye I sende voer t'hie; t'hen kom t'hou.

When from home the holy man is companionable, prattles with all the village, and is careless coding with every one at the hommage [adoration] day. With him the doing nothing is what brings in his provender; while you, with the milk you get, have a widow [priest] to keep into the bargain. The [illegible] condescending flatter of the labourer [illegible]

the law of necessity to the village; and exacts rigorously from it. Woe to the hard-working peasant. The scythe is the provider for the village; for his [the priest's] community the begging-dish [that which he hands round at the homage or festival day].

Lijdt the third person present of *lijden*, *lyden*, to bear with, to put up with, to be audible. *Ll mede*, with the other, with the neighbour, with any one. *Praaten*, to prate, to chatter, to prattle. *Hie*, village; *vieu*, country-street. *Hijo*, holy, holy person, the priest. *Seer*, very. *Goê*, goods, kind, good-humoured, affable. *Thou*, *te hou*, at the homage, adoration, a ceremony or festival at which the proprietary and peasants were necessarily present. *Tee hun* [to him], *t* and *d* intermutating sounds *down*. *Voêr*, *voeder*, fodder, provender, provision. *Inoen*, to bring in. *Rest*, quiet, stillness, state of inaction. *I'u*, *te u*, to you. *Melck*, milk. *Mêd*, *mede*, along with. *Aaaue*, Magpie, Jackdaw, Jay, a trope of the chattering priest. *Schall Hye*, *Peel-Peasant*, trope for the exacting Monk. *Schellen*, to shell, to strip. *Hye*, has been repeatedly explained. *Goê*, as above. *Wijsen*, to pretend, *to make wise* as they used to say in Devonshire, in the sense of *to shew*. *Nooê*, *noode*, necessity, want. *Nooden*, to exact. *Nauw*, narrowly, strictly. *Wee'n*, *wee man*, woe upon sounds *when*. *T' hie*, *te hie*, to the village, to the street or row of houses. *Send*, *seyne*, scythe, sickle, reaping-hook. *Kom*, dish, bowl, plate, as that which was carried about by the Monk at church festivals.

39.- *Bow, wow, wow,*
Whose dog art thou?
Little Tommy Tinker's Dog.
Bow, wow, wow.

Bouw, wije bouw, wije bouw!
Woe's doghe, Harre t' hou
Lajde hel tow my tieud! Keer's doghe,
Bouw, wije bouw, wije bouw.

Cultivate the land! Honour the holy man! Honour the holy man! Where there is property, there the man of the frock [the Monk] is sure to pay his respects. Tithes are a sad nuisance to me! Why that's the value [the beauty] of having become

a Christian [of being converted, of conversion.] Cultivate the land! Honour the holy man! Honour the holy man!

Bouw, the imperative of *bouwen*, to work the ground, to cause the land to produce. *Wijs*, soly, the holy one. *Houw*, do homage to, show respect towards. *Haere*, sackcloth, the friar's frock or garment, the trope for the Monk. *T' hou, te hou, te houd*, for a friend, acts kindly towards. *Lijde*, as the participle present of *lijden*, to suffer from, to be injured by. *Tiende, tiende, tienden*, tithe, tiend. *Doghe*, value, worth, price, beauty, excellence. *Keer*, turn, conversion, turning round. *Hel*, clear, evident.

A tirade which requires no explanation. *Wijs-how* sounds *wow*; *woe's doghe, whose dog*; *Haere't t'hou, art thou*, leaving to aspirate *Haere*; *lijdt hel tos mij, little Tommy*, leaving to asperate *hel*; *tiend keer's doghe, tinker's dog*.

40.—*Won't be my father's Jack,*
Won't be my mother's Gill;
I will be the fiddler's wife,
And have music when I will.
T'other little tune,
T'other little tune;
Pr'ythee love, play me
T'other little tune.

Woonte Bije; moe vaer t'heer's Jacke;
Hye woont Bije; meè moet t'heer's Gijl;
Hye wie hilde Bije; de vied t'el er's wij-huif;
Hend have muize sich; wenne Hye wie hilde.
Tart er lij t' el tuijn!
Tart er lij t' el tuijn!
Prijse, hije, el hoeve! pleê m'hie!
Tart er lij t' el tuijn!

The good he does makes the influence of the cultivator of the soil [the farmer]; while the influence of the Churchman arises from the dread inspired by the doctrine he instills. The farmer provides the labourer in return for his assistance; while the lawyer's [then necessarily a member of the clerical order] importance is due to the

impudence [effrontery]. The farmer is the working man's pantry [store]; the bane to all other than himself is the hooded holy one [the Churchman]: he lays in wait to surprise the property of others for himself, and makes use of the working man as his pantry [provider, store]. Agitate away, you plague to every farm! Agitate away, you plague to every farm! Appraise, disturb in the enjoyment, every neighbour's estate and household! Make the whole village [country, street] your own—use it as if it belonged to you! Agitate away, you curse to every farm!

Wants, *geweanta*, service, utility, effect, custom, usage. *Hye*, the husbandman, is before explained. *Mee*, *mete*, with, by *ear*, fear, terror, apprehension. *Ether'e*, *te heer te*, becomes the master [superior], gets the upper hand of the others. *Jacke*, the surplice, a trope for the Churchman. *Hye*, the working man, sounds, unaspirated, as *I*, and has been explained. *Wanan*, to hoard, to provide for. *Hye*, husbandman. *Meed*, *meet*, confidence, assurance, a bold face. *Gift*, guile, fraud, the trope for the lawyer, at that time of day always a member of the clerical body, and thus as a limb of the Church, and included by the then but half converted heathen Saxon in his angry invectives against it. *Hye* and *Hye*, as before explained. *Hible*, safe, pantry, in which the *i* has no more sound than in our word *foundling*, and many others. *Ytel*, *yeel*, *eeale*, fowl, disturbance, curse. *Ye'al*, *te al*, to another, to all others. *Ee 'e*, *ee te*, in them, becomes then. *Hye hatt*, the holy hood, as worn by the Churchman of those days, and thus a trope for the whole body, as we now say *The Church*. *Hand*, near at hand, handy. *Have*, possession, property. *Mutten*, to mumm, to lay in wait for, as the cat does for the mouse, *to muse*; whence *to amuse*. *Sich*, for himself, to himself, and sounds *sish*. *Wanan*, *gheweanan*, to make a custom of, to use a thing as if it was one's own, and *wanne* is in the third person singular of the present tense of the potential mood. *Wie*, as, like. *Hye* and *hible*, as before. *Tarten*, *targen*, to provoke, to defy, to vaulte, to torment. *Ell*, *lille*, distress, gathering, plague, curse. *Tuge*, enclosed land, land taken from the wild state to be turned to the maintenance of the cultivator, and relate to the earliest stages of the civilisation of society; in this sense it is the source of our word *town*, as an enclosed place. *Prijsen*, to praise, *appraise*, *to set a value upon*, in the view to get at the *worth for their estimation*. *Hye*, as the imperative of

to vex, to disturb. *Hous*, estate, landed estate, [illegible] manor; but originally in the sense of such portion of land would serve to keep a rustic family, a countryman and [illegible] household. *Jugera aliquot agri, quæ unî rustico sufficiant familiam alendam, vulgo nova and* [illegible], [illegible]. And, *hoverner*, is as the husbandman or manager of an estate, the landlord. *Plet, pleughe*, the imperative [illegible] *pleughen*, to employ, to make use of, to act with or [illegible] *M' his, mat his*, where *his* is village, rural street, [illegible].

41.—1, 2, 3, 4, 5,
I caught a hare alive.
6, 7, 8, 9, 10,
I let her go again.

Wan t'u; tere hij; voer vee huive!
Hye keert: er heer ul huive!
Sie Huyck 's even heet me hun tiend!
Hye lette eere: Gan erg inne.

Arrogant towards you, he roars out, Bring back for the Churchman! The countryman groans; but the Churchman is here the master of all. See the man of the hood (the priest), how eager after his tithe! Easy, countryman! let go the plough; the sly fox would then have but a half harvest (would be sadly taken in).

Wan, insolent, vain, impious, and sounds as we pronounce *one*, *wane*. *Tieren* to storm, to roar, to call out with [illegible]. *Voeren*, to carry, to bring. *Vee*, live stock. *Huive*, the hood covered worn by the then priesthood, to which the lay [illegible] then included. *Hye*, peasant, worker, as before explained. *Keeren*, *heeren*, *heren*, to groan for pain, to moan for [illegible]. *Heer*, master, lord, superior. *Huyck*, another form of *huive*, in the sense above explained at that word. *Even heet*, equally hot, all alike eager, as greedy. *Me hun tiend*, after his tithe, sounds as we utter *nine*, *ten*. *Hye*, as before. *Lette*, to stop, to put an end to. *Lere*, the participle present of [illegible] to plough, formerly with us, *to erie*, in the same sense. *Gieuw*, the sly one, the Churchman. *Erg*, *arg*, badly, [illegible]. *Inne*, as the third person of the present tense, [illegible] of *binnen*, to bring in, to carry home, to lodge in, and [illegible] *in hoe vent ex* make profit.

49.—*I see the moon, and the moon sees me,*
God bless the moon, and God bless me.

Hye sie te moeijen, end te moeijen, sie's miê;
Goed hije lese! te moeijen! end Goed hije lese miê!

Countryman, look to it and work hard, for to work hard is the way to get paid for it. Good farmer gather in all you can! Slave, away! and good farmer, scrape together as much profit as you can!

A Churchman's soliloquy: in which by a mental prosopopeia, he calls upon the peasant and husbandman to slave and collect industriously and laboriously, feeling sure the more he may make the more the priest will get by his folly. *Sie*, look to it, see to it. *Moeien, moeien, moeyen*, to take pains, to labour hard, to take anxious trouble about a concern. *Miê, miede*, meed, return, pay, reward, *Hije*, as before explained. *Lesen*, to collect, to gather in; whence our *to lease*, in the sense of to glean, to gather up corn left in the field after the general clearing of the harvest folks: as well as to *lease* in the sense of to let for money; to gather money.

43. *Tom Thumb, the Piper's son,*
Stole a pig and away did run;
The pig was eat, and Tom was beat,
Till he ran crying down the street!

Dom sie om, de I'ye persse aen,
Stool er picke, end er wee dijd er hun;
Die picke, wo aes hiet, end Dom wo aes biede,
Tille hie rund; keere ei in; doe aen die strijd.

Noodle! do look about you there! the cowl [the Churchman] is pressing you down to the earth! The stole [the Church] is goading you without ceasing, and always adding to your miseries. He goads you; where you have any provision to make it worth while, he takes the command of you in that case; and noodle when he has any thing *gives it up* [offers it] to him. He carries off from *here your* cattle, sweeps away your eggs, and if any

of you contest with him, he brings you before own tribunal for your pains [*to a court where h both judge and jury, by way of making y mind easy as to the ultimate event*].

Dom, blockhead, dunce, stupid fellow, a trope for the ty paying-countryman. *Pye*, as before explained, a trope fo Church. *Persen*, to squeeze, to oppress, to weigh down, of which our to press is the metathesis. *Aen*, upon, *Stool*, stole, a sacerdotal vestment put on during his sole sation of a sacrament, a broad strip of cloth slung round neck and crossed at the breast, where it fastens by a sta ornament; in French *stole*, in Italian *stola*; here a trope the priest. *Picke*, as the participle present of *picken*, to p to prick, to harass. *Dijden*, to increase, to augment. woe, sorrow, misery. *Wa*, where. *Aas*, provision, prover food. *Hieten*, to command, to domineer. *Bieden*, to offer to come forward with. *Tille*, as the third person present pr tial mood of *tillen*, to take away, whence the Latin *tollere*. R cattle. *Keeren*, to brush off, to sweep off. *Hie*, *hier*, her this place. *Ei*, egg. *In*, to himself. *Doen aen*, to accuse bring into court, to prosecute. *Die*, he, who. *Strijde* strive with, to struggle with, to contest. *Picke*, sounds the *ch*, *ck*, and *gh* or *g*, being well-known convertible sour ick (I), the Gothic *ig*, *eg*, and the Latin *ego*, and the Got ich, are one word.

44.—*John, come sell thy fiddle,*
And buy thy wife a gown:
No I'll not sell my fiddle
For ne'er a wife in town.

J'hoon, kom, celle, t'hye vied hel,
End hije-hye t'haeye wije huif er goi hun.
Neô Hye n'aet celle, m'hye vied hel,
Vaer ne't er wije-huif indoow hun.

Everlasting insult, the perpetual round of the lation plate, the begging friar, are to the count man a curse, a hell; while the industri countryman is an estate to the share of a Chur man. Demand, press eagerly for provision, j regular friar; be a curse, a hell to the countrym and you, secular priest, stuff his head full of fear [vain terror].

J'hoon, je hoon, always contemptuous treatment; *je*, over, *hoon*, scoffing, ignominy. *Koon*, as has been explained, a dish, the one carried round for offerings from the assistants at Church on regulated festivals, and which then made a considerable portion of the Churchman's means. *Celle*, either as the ellipsis of *klooster celle*, and thus a monastery, or else as *celle broeder*, and a monk, but here used as *pars pro toto*, and thus the order of monks, or monkhood, in general. *Hye*, *voed*, *hol*, have been already repeatedly explained. *Hye-hye*, the industri us countryman, and sounds *hay*. *Haeyé*, shark, and thus the trope of rapacity, greediness, devouring instinct, *t'haeye* [*te haeye*] sounds *thy*. *Wije hoef*, as Churchman, has been also explained. *Nó*, the contracted imperative of *noeden*, to call upon, to claim, to destroy. *Goé*, *goed*, possessions, riches, fortune, estate. *Ylen*, *ylen*, to hasten, and *yl* is the second person of the imperative mood. *Vaer*, *vaar*, dread, terror, whence our word *fear*. *Wije hoef*, sounds *wife*. *Neêr*, *neder*, humble, base, low, mean. *In doeuen*, to inculcate, to impress, to intrude upon, to bring in. *Vaar*, sounds *far*.

45.—Who kill'd Cock Robin?
I, said the Sparrow,
With my bow and arrow,
And I kill'd Cock Robin.

Woe keye hilde, Ka oock'r hobb 'in
Ei! sie Heyd de spaer-roê;
Wijne meê boê aen Haere rouw.
End Ei! Keye hilde, Ka oock'r hobb 'in.

Wherever the Idiot has his store, the Jackdaw is sure to hop into it. Eh! Rustic, be sure and see in him the infliction of all you have saved up; and show yourself at the same time a rough boy [a sour acquaintance] to the fellow of the sackcloth. And, eh! the fool has a store; the Jackdaw at once hops therein!

Woe, where, there where, then. *Keye*, idiot, fool, crackbrained; the trope for the husbandman as the dupe of the priesthood of those days. *Ka*, jackdaw, magpie, the type of the chattering Confessor then first intruding upon the heathen Saxon. *Oock*, at the same moment, also. 'R, er, there. *Hobbe*, *hops*; *hobben*, to hop, to jump about like mad. In, into, within. *Ei! Eh! Heyd*, *heyde*, *heyden*, primeval possessor of the

wasta, aboriginal or uncivilised man, heathen, homo agrestis. *Ta spear*, square, participle present of *spearen*, to spare, to save up, to lay by, and thus as the store or magazine. *Rad*, *redde*, red, inflation, punishment. *Wysen*, to indicate, to shew, to exhibit; hence the Devonshire expression, to make wise. *Ma*, the same word with one *ley*, as the contraction of *leda*, a messenger, one who does as he is bid, ordered: grandsire in *bidden*, to bid. *Hoora*, *mokeleth*, as the dress of the Monk, and thus the trope for the Monkhood; in French *haire*: we say still, he is of the cloth, in the import of he belongs to the Church. *Mal*, *meda*, forthwith, therewith. *Aan*, on, towards. *Ronna*, *rude*, *wastera*, rough. The last line is a sort of ritornelle, the words of which are as the echo of the first line, already explained.

Who saw him die?
I, said the fly,
With my little eye;
And I saw him die.

Wee maê hemme d'Hye;
Eh! sie Heyd de fal Haeye;
Wijse maê lij t' Hel-Haeye.
Eael Eh! maê hemme d'Hye!

Where timidity restrains the worker of the land;
Eh! Rustic! See forthwith the ferocious shark!
Prove yourself at once a brave to this hell-shark!
And, Eh! timidity does restrain the worker of the land!

Eal, *magha*, fear, timidity, pusillanimity. *Hemman*, to hinder, hem in. *Hye*, working man, and here the trope of the soldier of the native waste he belongs to; he without whom the land would be for ever waste. *Fal*, *wrecinna*, force, *wrack*, *wraga*. *Haeye*, shark, the greedy, all-devouring monster of the sea, and here the trope for the Churchman of that day. *Lij*, *lijda*, suffering, *wretyance*. *Hel-Haeye*, hell-shark, as the then intending Monk or Christian missionary was to the then heathen Saxon morphyta. The last line, as in the foregoing quatrain, is the ritornelle, or echo, of the first line of the present.

Who caught his blood?
I, said the fish,
With my little dish;
And I caught his blood.

Wee kowed in bloot,
Fa! nie heyel die vitsch;
Wijne maak lijel! hel die blacha!
Enel, ei! kowed in bloot!

Where the herdsman is here; eh! Hustic, behold the Peasant; prove yourself forthwith a nuisance to him! act sharply upon this fellow! And eh! the herdsman is here!

Kowed, herdsman, and probably the source of our term cowherd, in the same sense. *Blaa*, here, impressional, assigned. *Vitsch*, Hector, patient, as they put to the horse or pony-yard, and thus the tempo for the Gheerdsman as the sincerer sense of it. *Ilel*, hallah, sonorously, sharply, sensibly. *Ilacha*, to instigate, to set on, to hire at, to hand. *Blaamella*,

Note: The words explained in any of the foregoing questions are not noticed in any of the subsequent ones.

Who will make his shroud!
I, said the hustle,
With my thread and needle;
And I'll make his shroud.

Wee wel make in schier enel,
Fa! nie heyel die bladt hel,
Wijne maak te radda, enel nie dal.
Enel ei! el make in schier enel!

Where he that makes the store [the maker, making, factorum] is worn out by old age; eh! Hustic, the fellow present presents hell to him. Make him think [make him believe] your are delirious, and give him nothing [let him have no share of your store]. And eh! he that puts together for the other is old and worn out!

Wee wel, where truly, where indeed. *Make*, the participle present of maken, maeken, to make, to form, to put together. *Hadda*, to other, to present, to set before. *Dal*, than, to than. *'H*, or, than. *Radda*, ridda, leave, deliver. *Nie*, never, nothing. *Dalen*, daylen, to there, to divide, deal out. *El*, the other, another.

Who will dig his grave?
I, said the owl,
With my spade and shovel;
And I will dig his grave.

Woe wil dij hijghe, ijse, gar reve;
Ei! sie heyd de ouwel
Wijse mee 's paijd; end schouw fel;
End Ei! well dij hijghe, ijse, gar reve.

When you are really gasping, becoming cold, and quite beside yourself; eh! Rustic, behold the wafer at your side! Make believe you have made your peace [that all is paid and settled]; and present him with a ferocious look. And eh! you are really gasping, growing cold and quite beside yourself.

Hijghe, gasping for breath, as the participle present of *hijghen*, to gasp. *Ijse*, aspirated, sounds *his*, and is the participle present of *ijsen*, to grow cold, to become ice, to ice. *Gar*, entirely. *Reve*, as the participle present of *reven*, to rave, to be delirious; hence the French *rêver*, to dream. *De Ouwel*, the wafer, the host, the Catholic sacrament or viaticum. *Paijd*, *'s paijd*; *is paijd*, as the participle past of *paijen*, to appease, to settle, to pay. *Schouw*, the imperative of *schouwen*, to cast a look, to look at.

Who will be the parson?
I, said the Rook,
With my little book;
And I will be the parson.

Woe wel bije de Pye hurre soen
Ei! sie heyd dij 'r hoeck;
Wijse mee lij t'hel-beuck,
End ei! wel bije de Pye hurre soen!

Whenever the cowl [priest] hesitates [makes a difficulty, delays] to give the husbandman his absolution. Eh! Rustic, behold some catch [bait, hook]; be sure you show yourself an opponent

this paunch of hell. And eh! the cowl does delay its absolution!

Bije, bee, the trope of the industrious man, the utilizer of the earth, the farmer or agriculturist of those days, the primeval landholders. *Pye*, cowl, the trope of the priest. *Harren*, to defer, to postpone. *Soen*, reconciliation, absolution. *Haecke, haecka*, hook, bait, snare. *Hel-heuck*, hell-belly, the trope of the all devouring Clergy of that day.

Who'll be the clerk?
I, said the Lark,
If 'tis not in the dark;
And I'll be the clerk.

Woe Hel-Bije de klerk;
Ei! sie heyd d'el harcke,
Heff! hiet! snauwt, hin dij d'harcke
End ei! Hel-Bije de klerck!

Where the monk is an infliction to the landholder. Eh! Rustic, be sure you behold the rake [scrape-all] of his fellow creatures; huff! command! snarl away the rake [scraper] from your presence. And eh! the monk is an infliction upon the landholder.

Hel, hell, punishment: *woe hell*, sounds *who'll*. *Klerck*, monk, clergyman, *clericus*, clerk, the cloth, the clergy. *Heffen*, to rise up, to ferment, to become heated, hence our *to huff*, as to speak angrily to. *Hieten*, to speak imperiously to, to order. *Snauwen*, to snub, to speak sharply to, to scold. *Hin, hen, heen*, hence, away, off. *Hin dij*, from thee.

Who will carry him to his grave?
I, said the Kite,
If it's not in the night,
I'll carry him to his grave.

Woe wel Ka 'r hij hemme t'u; "ijse! gar reve;"
Ei! sie Heyd de Guyte
Heft! ijse! snauwt! hin dij! nee hiet.
End ei! hel-Ka 'r hij hemme toe dij; "gar reve."

Whenever the Jack-daw [Monk, Confessor] mumbles [mutters] to you, "You are becoming cold! your head is quite gone!" Eh! Rustic, behold in him the knave; Huff in a terrifying tone! Call out! Snarl! Bawl to him, "Away with thee!" [take yourself off!] And, Eh! the Hell-jackdaw, there he mumbles [hums, sings out, buzzes in the ear] to you, this is all raving [dreaming, delusion].

Hemme as the third person singular potential mood *hemmen, hummen*, to mutter, to buzz. *Ouyts*, villain, rogue, rascal; *k* and *g* intermutate, our *starling* and the Dutch *sterlinck* are the same word; *uy* sounds as the *i* in *kite*. *Nae*, after, *nae hist*, sounds *night*.

Who will carry the link?
I, said the Linnet,
Will fetch it in a minute;
And I'll carry the link.

Woe wel Ka 'r hij dij hel hencke:
Ei! sie Heyd del' in 'et;
Wel fij heet! Jette hin er! mijn hutte!
End ei! hel-Ka 'r hij dij hel hencke!

Whenever the Jackdaw [chatterer] he hangs up before you the picture of Hell; Eh! Rustic, be aware he has a share in the concern; call out lustily, Fie upon you! Out with you, man of the frock! This is my cabin! And, Eh! the chattering Magpie does hold up to you the picture of Hell!

Hanekeu, hangen, to hang up, to present to view. *Deele, dele*, as the participle present of *deelen, delen*, to share, to divide! *Et, het*, it. *Jette*, frock, the trope of the monk or friar, the confessor. *Mijn*, mine. *Hutte*, hovel, hut, cabin.

Who will be the chief mourner?
I, said the Dove,
For I mourn for my love;
And I'll be chief mourner.

Woe wel Bije schie hef, "m'hoor neêr!"
Eh! sie Heyd dij doove.
Voer Hye meê hooren; voer meê leeuw.
End el! hel Bije schie hef, "m'hoor neêr!"

Whenever the industrious man is abruptly huffed with "You must be submissive to me" [you must honour me]. Eh! Rustic, mind that you turn a deaf ear. Let the doer of the work come forwards with what is due to him; let him come forward like the Lion. And, Eh! this curse to the industrious man does abruptly come imperiously out with—"You must be submissive to me!"

Who will bear the pall?
We, said the Wren,
Both the cock and the hen;
And we'll bear the pall!

Woe wel bere de Pye al,
Wie hij sie Heyd de Wreê 'n;
Boos dije Ka oock aen de henne;
End wie hel bere de Pye al!

When the cowl [monkhood] comports itself towards you in a bearish manner [addresses you in a rough authoritative tone], put on the same face to the savage as he does to you [return him his fierce looks]; the Jackdaw increases in brutality whenever he finds any one to be a coward [afraid of him]. And the cowl does bear down all before him like Hell itself.

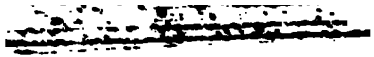
Beren, to roar out, to act the bear, to behave with savageness of the bear. *Al*, all, every one. *Wie*, as, in like manner. *Hij*, he. *Wed*, *wreede*, savage, cruel, fierce, ferocious. *'N*, *in*, in; *insien*, *sien in*, to look into or at. *Boos*, malicious. *Henne*, a timid pusillanimous person.

Who will toll the bell?
I, said the Bull,
Because I can pull;
So Cock Robin, farewell.

Woe wel toele de Bije hel;
Ei! sie Heyd de Bulle,
Bij Ka aes, eye, kanne, pulle.
So Ka oock 'r hobb' in. Vaê 'r u hel.

Wherever agriculture proves to be a hell to the industrious cultivator; Eh! Rustic, behold the bull [the *Pope's bull, bill* of extortion]; to the Jackdaw [Monk] meat, eggs, jug, bottle. So the Jackdaw hops in among you. Hell takes hold of you.

Toele, as the participle present of *toelen*, *tuylen*, to toil, to till, to labour the land. *Bulle*, a Pope's brief, mandate, bull, licence to act. *Aes*, food, meat. *Eye*, egg. *Kanne*, pitcher, cann, jug [thus as beer]. *Pulle*, bottle, *ampulla* [thus as wine]. *Vae*, the third person potential mood of *vaen*, *vangen*, to take hold of, to secure, to take into custody.

SOUTHAMPTON:
PRINTED BY J. COUPLAND,
70, HIGH-STREET.

[redacted]